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What does it mean to be unconventional? For creative people, and certainly for jewelers and metalsmiths, defying convention might be considered the rule rather than the exception. Likewise, each of the makers profiled in this issue has taken an unconventional path, whether in their approach to materials, technique, or career. Each of them balances a keen knowledge of tradition with the desire to remake the world and, in doing so, presents others with their individualistic worldviews.

These original approaches take a number of forms. Marion Delarue's otherworldly adornments explore the intersection between manmade and natural through the cultivation of new ways of making (for example, building "stone" from clay and glass) or the adoption of rarely used techniques. In her adaptation of Chinese featherworking, Delarue has looked to barnyard birds like chickens and roosters and the humble pigeon, rather than exotic specimens, to provide her plumage. Writer Carolyn Tillie profiles a selection of artists who use edible materials as a primary medium, which necessitates unusual ways of working — CNC milling roast beef, for example — as well as an exploration of the themes and associations related to food. In her engaging history of the jewelry and metals department at the University of Georgia, scholar Ashley Callahan reveals a legacy of questioning the status quo, forging new paths, and creating opportunity where none existed prior. This year's Lifetime Achievement Award recipient, Sharon Church, has favored the rejection of convention in favor of artistic and personal reinvention not only in her artistic career, but also in her approach to teaching and mentoring. That is indeed worth celebrating.

And speaking of something new: Starting with our next issue, we'll be publishing a selection of your letters to *Metalsmith*. Do you have responses to specific articles, thoughts on the direction of the magazine, musings on the nature of the field, or ideas sparked by what you've read? We'd love to see it all reflected in these pages. To share your ideas with our diverse community of readers, drop me a line at editor@snagmetalsmith.org. I look forward to your notes.

—Emily Zilber, Editor

The mission of *Metalsmith* is to explore, analyze, promote, and document excellence and innovation in the field of jewelry and metalsmithing. In achieving this goal, SNAG will produce and oversee the direction and content of a publication that will serve as a significant resource for the metalsmithing field. The editorial content of *Metalsmith* will emphasize contemporary activities, makers, and ideas and incorporate supportive content, relevant critical issues, and the exchange of viewpoints.

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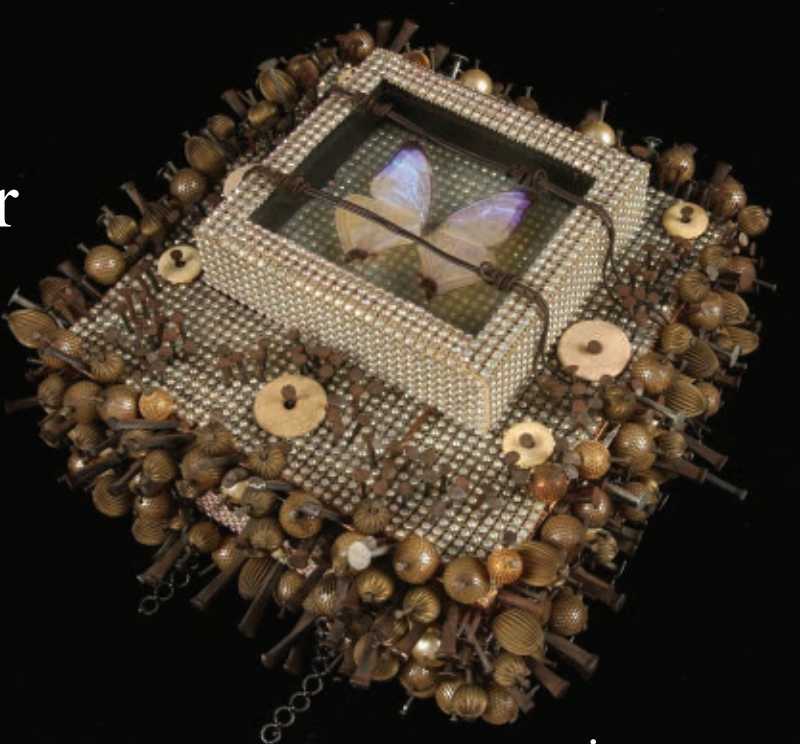

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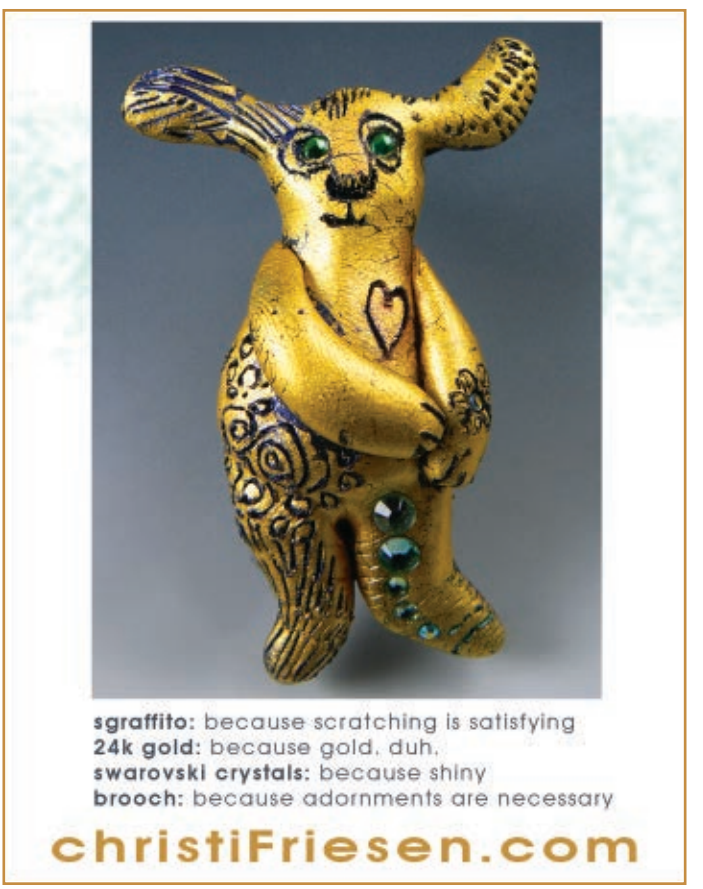
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Robert Baines, *Ring, Together Again*, c. 1964 (?). Collection of the artist.
Photo by Garry Sommerfeld, courtesy the artist.

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NEW & NOTEWORTHY

BELLA NEYMAN

Menē's *Amour* ring

"INVESTMENT" JEWELRY FOR A NEW GENERATION OF BUYERS

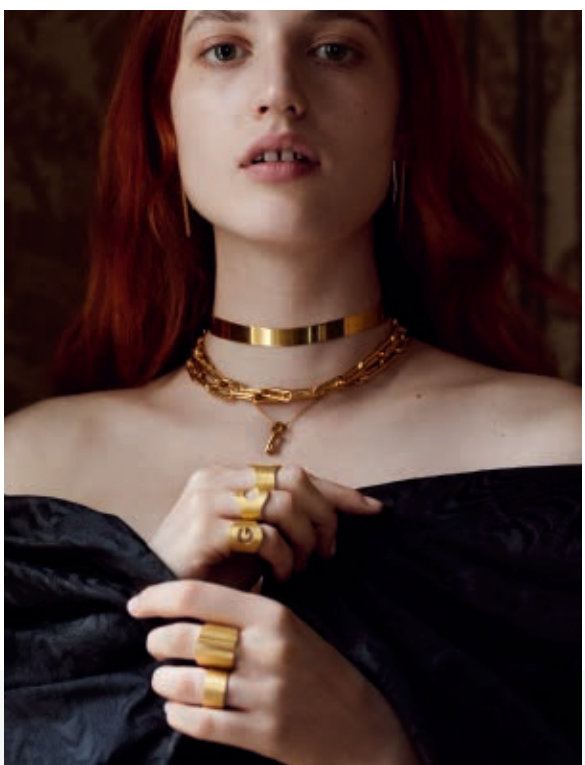
Getting millennials to invest (in anything) has become somewhat of an obsession in the art and fine jewelry world. Jewelers have been struggling with how to cater to this demographic and get it to spend some of its hard-earned dollars. In recent months, several startups have been experimenting with catering to millenials. They believe that younger generations of consumers are interested in transparency and technology, and could be brought to investment as a value proposition.

Menē, a new website based in the U.S., offers "investment jewelry" (a term they have trademarked) made from 24 karat gold and platinum, sold by gram weight. Their philosophy is that "by combining innovative technology, timeless design, and radical transparency, Menē restores the link between jewelry and savings." They only craft their jewelry from these two metals because they focus on alloy-free materials found in nature.

The jewelry line offered by Menē consists of 150 pieces, each priced by weight value, plus a transparent design and manufacturing premium. According to their website, "This premium is never more than 20 percent of the precious metal value each day." The result: a $1,000 Menē ring will have at least $800 in gold or platinum value at the time of purchase, while $200 is the revenue earned by Menē. This transparency makes it clear that purchasing a piece of jewelry from their website is essentially an investment in the metal, even as prices fluctuate. While the company promises superb craftsmanship, the only familiar jewelry-world name attached to the project is that of Diana Widmaier Picasso, a granddaughter of Pablo Picasso; she is one of the co-founders but not a designer.

The leading company in the diamond mining industry is also trying to gain momentum with new buyers. DeBeers introduced its "A Diamond is Forever" engagement ring ad campaign in 1948; seventy years later, they are changing their minds and shifting attention to synthetic stones. This spring the company introduced Lightbox, a fashion jewelry line featuring laboratory-grown diamonds. The collection focuses not on the sparkly whites but on pastel-colored stones that would appeal to a younger demographic—and their parents' wallets. Most stones range from a quarter- to one carat, with favorable pricing. Lightbox goes so far as to state on their website: "We'll make the science and the price simple and straightforward." The company is also keen on keeping the language on their website age-appropriate: "From your bestie, to your mom, to your bestie who is now a mom."

Several years ago, the Diamond Producers Association launched a public relations campaign called "Real is Rare," worried that diamond disruptors, or man-mined diamonds, would change the industry. They launched a study and published the results on their website, "Millennial Insights." Top of their list was that these tech-savvy individuals love authenticity; authenticity they shall have!



A model wears Menē's "investment jewelry."

Photo: Sonia Szóstak

DIVA's Eetkamer (Dining Room)

Photo: Frederik Beyens

THE ARRIVAL OF DIVA

Antwerp, Belgium, is recognized as the world's first diamond center, and remains its largest. The Flemish city has been connected to the diamond trade since the sixteenth century (although evidence suggests that the first dealings took place as early as 1447).[1] Therefore it makes sense that a city that trades "eighty-five percent of the world's rough diamonds and around fifty percent of the globe's cut diamonds" and "...accounts for five percent of all Belgian exports and demand" would want to celebrate this achievement with a museum.[2] Enter DIVA: Antwerp Home of Diamonds, located in the city's historic diamond district. DIVA's collection is the result of the merging of the original Diamond Museum and the Silver Museum, and comprises approximately six hundred objects.

While one would think that all of the glitz and glamour associated with diamonds would be enough to captivate an audience, the founders of the museum wanted to make it a more theatrical experience. They hired Dutch director and scriptwriter Frank Van Laecke to create a fictional guide, Jérome the Butler, who takes guests on an engaging interactive tour. The museum is divided into six themes: Wunderkammer, a cabinet of curiosities–like space filled with objects and jewels dating back to the mid-seventeenth century; the Atelier, with work benches and information on diamond-cutting and silversmithing; the International Trading Room (Internationale Handelskamer), which displays projected trade routes; the Dining Room (Eetkamer), which explores the history of silver and Antwerp's aristocracy; the Vault, containing information on the jewelry industry; and finally the Boudoir, with more examples of jewelry from the museum's collection.

The curators hope that guests will leave DIVA with a greater understanding and appreciation for jewelry making and silversmithing (there is also an extensive library and an atelier for demonstrations and workshops), as well as the importance of the industry and its role in Antwerp. And of course, a parallel goal is to ramp up sales. The museum has two gift shops, and just outside its doors, four operational diamond exchanges. With an industry so heavily built upon apprenticeships and history, an opportunity now exists for visitors to Antwerp to develop a real appreciation for the craft, which has for centuries employed many of the city's residents and supported its economic growth.

DIVA's Internationale Handelskamer (International Trading Room)

Photo: Frederik Beyens

1 https://businessinantwerp.eu/sectors/diamond / 2 http://www.brusselstimes.com/world/7501/the-past-present-and-future-of-antwerp-s-diamond-industry

WELDING A TABLE, FORGING A SPOON

BY ANDREA DINOTO

Erica Moody sands custom hollow steel letters for the storefront of a Boston restaurant.

Photo: Jane Messinger

"I'M A PROFESSIONAL METAL FABRICATOR by trade," states Erica Moody, a petite blond woman in her forties, whose fragile appearance belies a stunning strength of purpose that has sustained a two-decades-long career. In 2001, Moody established her business, Magma Metalwork, to fulfill highly refined and demanding commissions from architects, homeowners, and major museums (among them MoMA and Boston's MFA). In this mode she produces everything from modernist steel furniture, brass cabinet hardware, and display mountings for artworks—"sometimes even the artworks themselves," she says. In 2016, with the launch of a collection of hand-forged kitchen wares of her own design and fabrication, Moody entered a second, more personal mode, producing small-scale items with undeniable heirloom potential. Her accurately calibrated tablespoons, for example, feature slender, sculptural brass handles riveted to annealed copper bowls, whose oxygenated patinas suggest a swirl of burnt sugar.

These two businesses, which Moody maintains from her 1,000-square-foot barn studio in Waldoboro, Maine, would be more than enough to occupy the average artisan. But for her there's more: namely, a love of the sea and sailing, which inspires production of brass chart dividers and bevel gauges, highly accurate instruments used for navigation and boat building. "They actually predate the spoons," she says. The tools began as items for personal use, as both Moody and her husband are licensed ship's captains, and Moody herself teaches sailing. For more than eight years, she has also been teaching and creating projects for students at Maine's famed WoodenBoat School, an activity that garnered her an invitation from *WoodenBoat* magazine to write an article on chart dividers.[1]

Moody's path to an artisanal career was set in childhood. "As a toddler my mom took me to classes where she was pursuing a master's degree in art education," Moody recalls. "She was so creative. It was her passion." Though imbued with the same urge to create, Moody found "there was something about the culture of the art world that didn't stick with me." In 1992, during her junior year at Hampshire College, where she studied film and photography, Moody took a break and moved to Boston, where she joined a group of craftsmen who restored townhouses. "The people and shop with its big old machines were fascinating, and the feeling was comfortably anti-academic," she says. In 1994, after earning a BA degree from Hampshire, she returned to Boston and a job with Tresfort Metalworks, a business that serviced the high-end building trade—architects and furniture designers, primarily. "I was seeking a career, and the owner was willing to pay and train me," she says, "and it was appealing to me as a shy, introverted girl to say, 'I am a metal worker.'"

After seven intensive years, Moody traveled to Santa Fe for a three-week blacksmithing concentration with Frank Turley, then returned to Boston to open Magma Metalworks in a 3,000-square-foot industrial space that she shared with three other metalworkers. She quickly built a reputation for excellence, which led to side jobs teaching at several leading design schools in the area.[2] "The

Erica Moody
Brass and Copper Tablespoon and Teaspoon, 2016
forged brass and copper
7 in.
Photo: Erica Moody

Far right:
Erica Moody
Cake Server and Knife, 2018
brass and forged steel
10–12 in.
Photo: Erica Moody

initial plan was to take on anything," she says, "but the work was a constant struggle, and seventeen years later I was burned out." In 2015 she relocated to Maine, where she continues to accept commissions but has also "gone small, creative, and specialized" with her new line of utensils: not only spoons but forks, cake servers, ladles, and even elegant walnut and aluminum chopsticks. Moody says working in small scale has given her the opportunity to learn and incorporate jewelry techniques, such as decorative file work and silver soldering, into her repertoire. But she has no plan to venture into jewelry. "I want to stay in food-based objects," she says, "because it's nice to have a parameter to work with." Though Moody has not yet collaborated with chefs on design, she's intrigued by the possibility of "pursuing that path of inspiration!"

Moody's studio is not a blacksmith shop, she explains. "It's a fabrication shop equipped with arc welding machines, milling machines, jigs, a drill press, angle grinders, and a lathe." Adding jewelry tools, she says, will facilitate the small-scale work, and for good reason. "The small objects are selling well on my website," she says. Her utensils have been featured in *Bon Appetit* and other food magazines, in juried shows, and in several foodcentric retail outlets as well. Moody credits much of her marketing success to Instagram. All of her current retailers solicited her through the photo-sharing app, and it was also through Instagram that she was invited to teach a 2018 summer workshop in fabricating and forging utensils at the prestigious Penland School of Crafts in North Carolina. Moody describes Penland as "an amazing, intense, exhausting, inspiring, and nurturing environment, not just about your creative practice but about life practice." The new collection "has opened a lot of doors and recognition from that world," says Moody, who admits her work ethic has always been income-driven. "I am now trying to just focus on the making and the design for its own sake," she says. "If I can allow myself to do that, it would help in all areas of what I do."

Andrea DiNoto writes on art, craft, and design.

www.ericamoody.com
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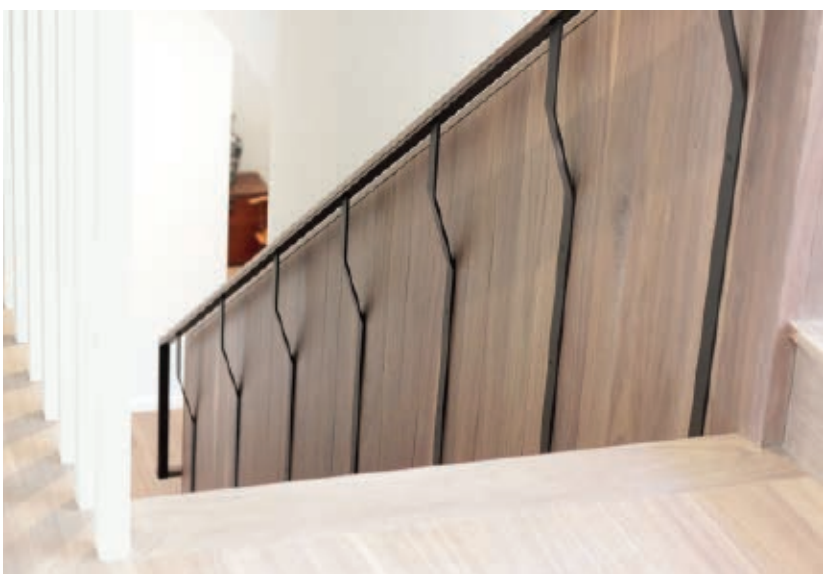
1 *WoodenBoat* Issue 245 (August 2015). / 2 These include Wentworth Institute of Technology; the Massachusetts College of Art and Design; and Harvard Graduate School of Design as annual workshop instructor.



Erica Moody
Handrail, 2013
forged and fabricated steel
Photo: Anmahian Architects

IN THE STUDIO: CHRIS SCHANCK

BY ELIZABETH ESSNER

Chris Schanck with his exhibition *Unhomely* at Friedman Benda, New York

Courtesy of Friedman Benda and Chris Schanck
Photo: Daniel Kukla

IT CAN GET PRETTY LOUD in the Detroit studio of furniture designer Chris Schanck. On a given day you can find a dozen or more people buzzing about the cavernous space, a former automotive fabrication shop that laid vacant until Schanck took up residence in 2015. Artisans in the studio have specific titles: *sculptors, finishers,* and *masters,* but it's the *foilers* that make the most noise. A staccato pulse rings throughout the building as they pound paper-thin foil bit by bit onto Styrofoam furniture forms. Known as confectionery foil, these crinkly aluminum sheets come in gemlike colors and usually package sweets (imagine a Hershey's Kiss wrapper). But in Schanck's studio, the foil instead produces the molten surfaces that have come to define "Alufoil," his best-known body of work.

Schanck's team purposefully reflects the Banglatown neighborhood where it is located. The result is a mix of art-school grads and local Bangladeshi women, who work alongside him to create his otherworldly one-off pieces. Trained in design and before that as a sculptor, Schanck is among a current generation of makers and designers for whom new, material-driven techniques are at the forefront of their practice.

The idea for "Alufoil" came to the designer in 2011, at the tail end of graduate school at Cranbrook Academy of Art, located just twenty miles away but worlds apart from his studio today. "Alufoil" began with what were essentially leftovers: scavenged bits of discarded wood, Styrofoam, metal, cast-offs from factory-made furniture. Schanck was looking for a way to bind them together, for them to be seen, he explains, "as a whole, and not parts of other things." So one day he wrapped them in plain old Reynolds Wrap from the grocery store. It had, he says, "all the material properties of something I was looking for: very immediate and very alien." But, as Schanck is quick to point out, "It's not immediate now. It takes thousands of hours."

Those thousands of hours have translated into *Unhomely,* a recent solo exhibition at the New York gallery Friedman Benda, and a host of commissioned pieces, including for the boutiques of fashion houses Dior and Tom Ford. The Montreal Museum of Fine Arts recently acquired *Alufoil (Arcade Mirror)* from 2016. Diane Charbonneau, Curator of Modern and Contemporary Decorative Arts, points out that the piece also happens to mirror the city of Detroit. "As a curator, you sometimes see more than what was intended," she cautions; but she maintains that she can't help but see the piece "reflecting into Detroit," pointing to "the construction of the city, the arrival of Ford, the riots of the '60s, and now; the city reinventing itself."

Indeed, reinvention is inherent in Schanck's process, in which specialized skill and modest materials result in a table like *Reflectory.* Underneath its shimmering surface, you'll find a metal armature layered with carved Styrofoam, then hardened with a coat of black resin and made tacky with diluted caulk—a way to seal the foil to the form. A slick of clear resin is the final step. The foiling process alone can take up to two-and-a-half months for the largest works, but it's easy to see how this metallic skin is transformative. A reminder that while all that glitters isn't gold, humble aluminum is weightier than one might think.

Aluminum was actually more expensive

than gold before the discovery of cost-efficient production in the late nineteenth century. Now it's so omnipresent in modern life that it's barely noticeable. Lightweight yet strong, it is found in everything from architecture to aluminum cans to the auto bodies of Detroit, and elsewhere. Almost endlessly recyclable, nearly seventy-five percent of all aluminum produced is still in use today. As a design choice in furniture, examples throughout the twentieth century abound—from the streamlined styling of the Machine Age, to Charles and Ray Eames's mid-century classic *Aluminum Group* chairs, to the fluidity of Marc Newson's 1988 iconic *Lockheed Lounge*.

Schanck brings a personal history to the material as well. Like many "aha" moments that are seemingly plucked from nowhere, the "Alufoil" technique actually has deep roots. He grew up in Dallas, "in the shadow of the aluminum plant," he recalls. His father was an aluminum salesman; his older sister worked in the front office; and his older brother managed the anodized aluminum division, which he remembers as being "total alchemy when I was young." Schanck worked in the factory too, punching parts during his summer breaks. In fact, the foiling in his studio could be thought of as a through-the-looking-glass version of the family tradition.

Aluminum foil, like the sheets that fill Schanck's studio, was first put to use in 1911 by Swiss candymaker Tobler to wrap their signature triangular-shaped chocolate bars. If you've ever bought a Toblerone, you'll know that they're wrapped the same way today, with foil candy packaging remaining in widespread use. Its metallic sheen has become something of a beacon, hinting at the pleasure of what's underneath. But once the candy is consumed, its shiny wrapper is likely forgotten as it lands in the bin.

As such, foil candy wrappers could be seen as a cheap thrill, but then one only needs to think of the generosity of conceptual artist Felix Gonzalez-Torres's candy spills, where mountains of cellophane-, paper-, or often foil-wrapped sweets are assembled in the exact weight of the artist's loved ones; the candy is offered as a gift to the viewer. Or one can imagine self-taught artist James Hampton's foil-covered masterpiece *The Throne of the Third Heaven of the Nations' Millennium General Assembly* (ca. 1950–64). Schanck nods to that worshipful assemblage in one of his newest designs, still in the drawing stage.

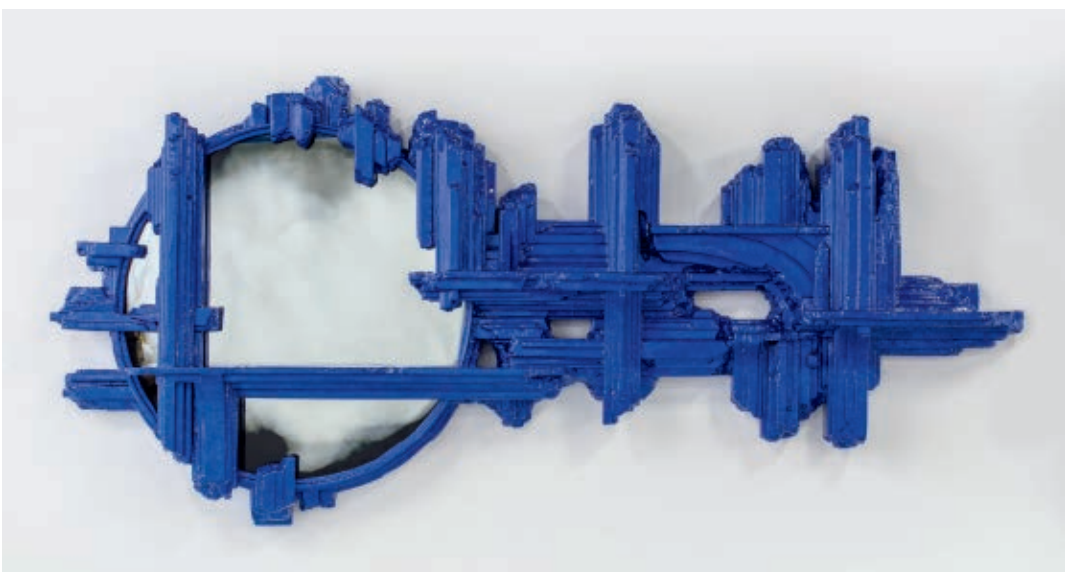
As a designer and as a maker, Schanck is deeply aware that the realization of his work comes directly from the skill found in his studio. Consequently, when he talks about his projects, he rarely refers just to himself, opting instead for "we." "*I* doesn't work," he says; "it doesn't feel right." Recently, a new narrative direction has emerged in his work, and materials like nylon flocking and polymer clay have joined his signature foiled surfaces. Asked where he will go next, Schanck explains that with a solid team, "I can focus more on the development," which in turn, leads to "something," he says, "completely unknown to all of us."

http://christopherschanck.com/

Elizabeth Essner is a Brooklyn-based independent curator, writer, and researcher.

Schanck's team at work in his Detroit studio

Courtesy of Friedman Benda and Chris Schanck
Photo: Michelle and Chris Gerard



Chris Schanck
Alufoil (Arcade Mirror)
2016
steel, polystyrene, resin, aluminum foil
50 × 108 × 12 in.
Courtesy of Friedman Benda and Chris Schanck
Photo:
Michelle and Chris Gerard

NYCJW: ONE CITY. ONE WEEK. A CELEBRATION OF JEWELRY.

BY JB JONES AND BELLA NEYMAN

Featherstone Fine Jewelry
Platinum Rosalind Earrings, 2018
platinum, angelskin coral, diamonds
Photo: Melanie Carbone

Marriage necklace (Thali), late 19th century. India (Tamil Nadu).
gold strung on black thread
33 1/4 in. long
1991.32.3; The Metropolitan Museum of Art; Gift of Cynthia Hazen Polsky, 1991
Featured in the exhibition *Jewelry: The Body Transformed*

NEW YORK CITY is a city full of stories that inspire creative minds to flourish and seek out opportunities. There are many jewels in the city's crown, and shining the brightest is the jewelry industry itself, estimated to be worth $30 billion in 2018. This industry is broad and all-inclusive, and this breadth is what we want to capture with the first annual New York City Jewelry Week (NYCJW), which takes place November 12–18, 2018.

As the creators of NYCJW, we want visitors to experience our city through the eyes of a jewelry aficionado. The pieces included on these pages reflect the riches that will be on display this November. Uptown, The Metropolitan Museum of Art has a remarkable jewelry collection; the exhibition *Jewelry: The Body Transformed* includes an unprecedented display of 230 pieces that spans 5,000 years. Tony Madison Avenue galleries like HD Jewels at the Carlyle Hotel and the Mahnaz Collection on 57th Street show decades-in-the-making collections of rare, vintage, and estate fine jewelry, including work by Mexican and Native American jewelers. In SoHo, at the NYCJW headquarters, *#fail#success,* an exhibition curated by Kendra Pariseault and Manuela Jimenez, explores the role that the prying eye of social media can have on an artist's process. New York often hosts European imports, like Kellie Riggs and Adam Grinovich's *fotocopy,* which debuted at Munich Jewelry Week. Nostalgia comes in many forms, including New York graffiti artist ClawMoney's vintage costume jewelry collection on the Lower East Side, and Popular Jewelry on Canal Street, where all hip-hop giants and wannabes have been buying bling since 1988. For a sparkle of a different kind, Deirdre Featherstone, a "Master American Platinumsmith," creates one-of-a-kind gems in Tribeca. In Brooklyn, drop by Craftsman Avenue for a demo or a workshop, or tour Riva Manufacturing and watch 100 bench jewelers crafting collections from start to finish.

New York is a city that belongs to jewelers. If they can make it here, they can make it anywhere.

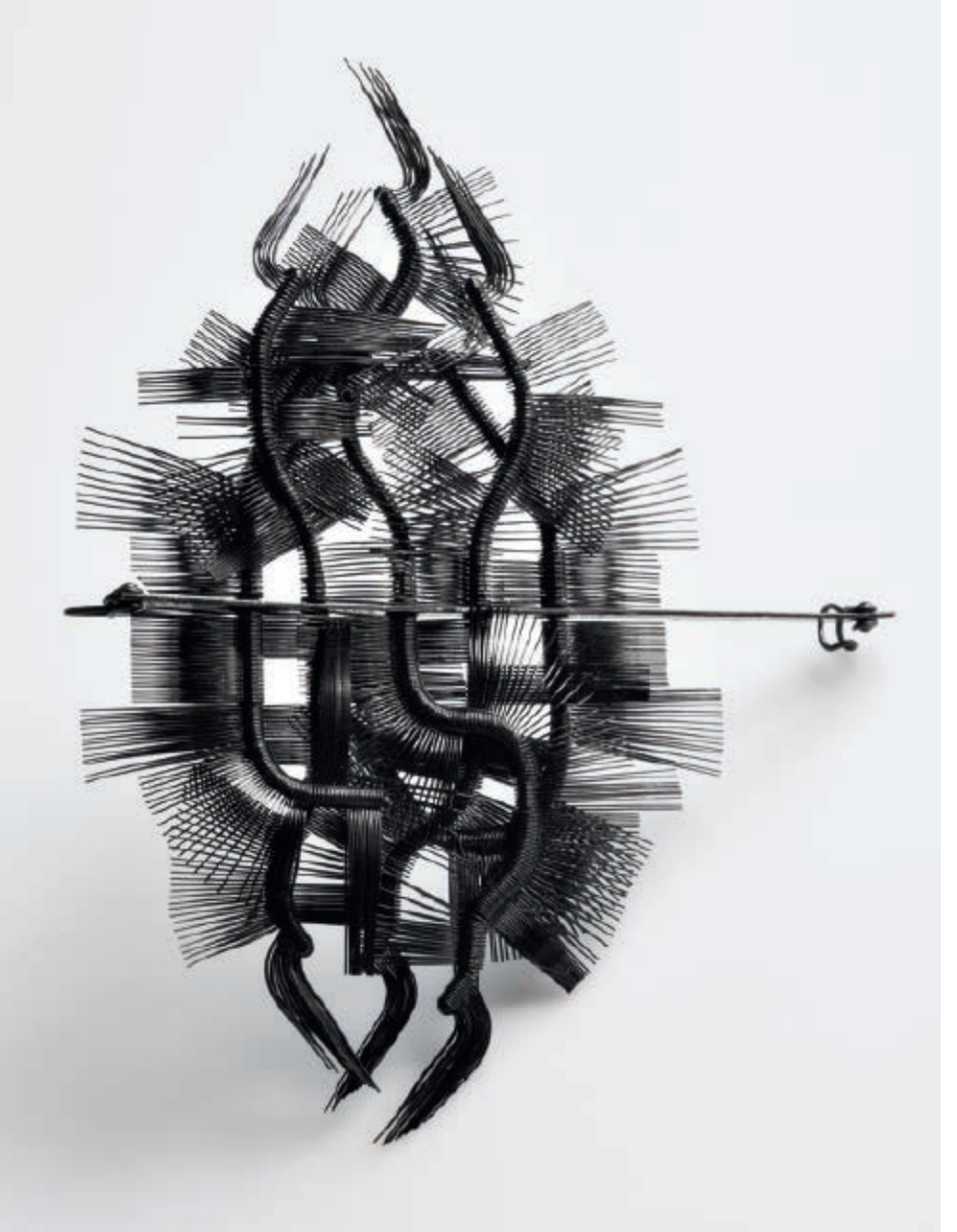
Bella Neyman and JB Jones are the founders of New York City Jewelry Week (https://nycjewelryweek.com).

Popular Jewelry
"SAVAGE" grillz, 2018
14 karat gold, diamonds
Photo: William Wong

Collection of vintage gold chains from Claudia "Claw Money"
gold mixed with Claw & Co. accessories
Courtesy of Claudia "Claw Money" Gold

Aurélie Guillaume
Flamingos Are Overrated, 2018
enamel on copper, sterling silver, fine silver, vintage brass stamps, powdercoat
12 × 12 × 1.8 cm
Courtesy of
Galerie Noel Guyomarc'h
Photo: A. McLean
Featured in the exhibition
#Fail #Success

Ariana Boussard-Reifel
Marcheline, Necklace, 2018
brass; handcrafted in New York City using vintage and recycled materials
Photo: Keith Greenbaum



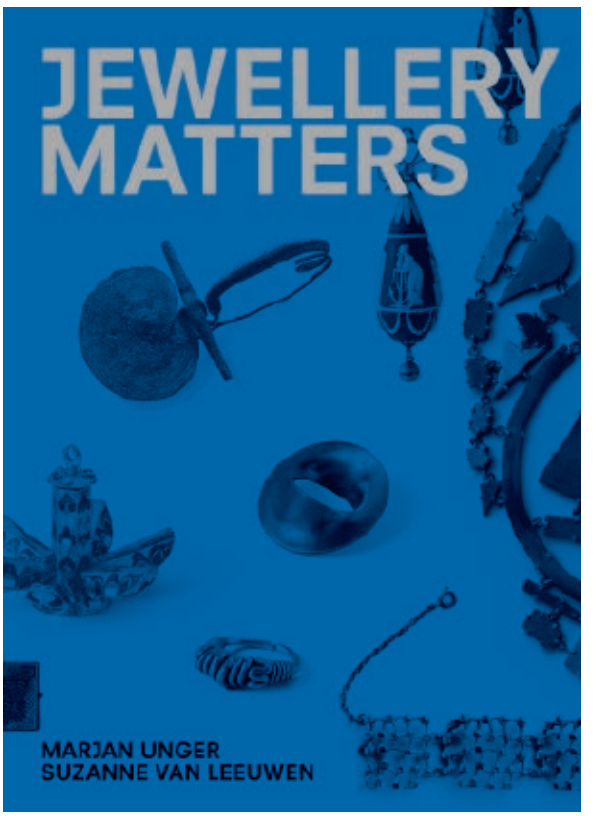
Sergey Jivetin
Reflected, 2005
watch hands,
sterling silver,
steel
Photo:
Sergey Jivetin
Featured in the
exhibition
Loud and Clear:
Voices of the
Empire State

Antonio Pineda
"Quetzalcoatl" brooch,
signed ca. 1940s
sterling silver,
pre-Columbian jade,
gilt sterling, bone
Photo: Daniel Morris
Courtesy HD Jewels

Mallory Weston
Rose Necklace, 2018
powder-coated brass,
silver, leather
Photo: Mallory Weston
Featured in the
exhibition *FOTOCOPY*

UNDER THE COVERS

BY ANNA WALKER



Jewellery Matters
By Marjan Unger and Suzanne van Leeuwen
Rotterdam: NAI010 Publishers
2017

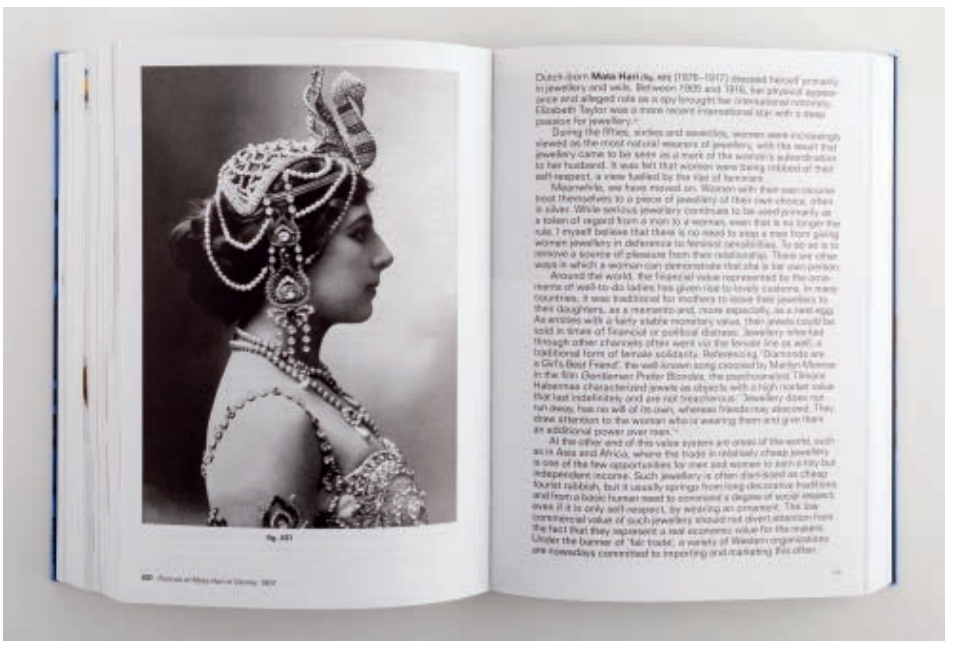
AT FIRST GLANCE, *Jewellery Matters* appears a pocket-sized gem. It is only when placed on its side that its nearly 700 pages become visible. Published in 2017, the catalogue was drawn from the late Marjan Unger's dissertation, *Sieraad in context (Jewellery in context),* for the University of Leiden in 2010. The same year that Unger defended her thesis, she and her husband Gerard Unger gifted approximately 500 pieces of twentieth-century Dutch jewelry to the Rijksmuseum in Amsterdam. These pieces range from lesser-known modernist production jewelry to iconic pieces by Gijs Bakker and Marion Herbst to a selection of more recent works by jewelers such as Petra Hartman and Philip Sajet. *Jewellery Matters* is co-authored with Suzanne van Leeuwen, Rijksmuseum curator and conservator for the jewelry collection.

For *Jewellery Matters,* Unger and van Leeuwen selected work from the year 200 BC to 2015 to illustrate Unger's ambitious arguments for a multidisciplinary approach to studying and presenting jewelry. From the start, Unger sets forth her definition of jewelry as "a discrete object that is worn by human beings as a decorative and symbolic complement to their appearance." While the author's definition is limiting in light of today's contemporary field, with many works that defy wearability or question this concept, it does structure and frame her arguments for the book. The book strays beyond this definition with works such as walking-stick knobs, spectacle cases, purses, watches, and reliquaries, but all the objects employ traditional gold- and metalsmithing skills. Throughout the book there is a sustained argument for linking jewelry objects to a broader history, and even to the individuals who wore the work or its depictions in historical paintings. Unger spends several paragraphs on the "grande parure" of matching diadem, necklace, and other possible ornaments worn throughout the eighteenth century, drawing on several examples from the collection and how one was worn in a nineteenth-century portrait by Cornelis Kruseman. These illustrations range from highlighting the depiction of jewelry in paintings, specifically portraits from the seventeenth through nineteenth centuries, to descriptions of jewelry in literature.

The Rijksmuseum has collected jewelry since its founding in 1885. As would be expected, its collection is rich in Dutch material, and the authors include a section on pieces with "distinctively Dutch character." An attempt to discuss the Dutch and their jewelry from ca. 400 AD to the present in one chapter is an enormous feat, one the authors tie together with an overall

theme of its egalitarian character versus that of other European jewelry traditions. The argument is made most clearly with the *Dutch brooch* by Adrianus Steen from 1784. Fashioned in the shape of a bow, this brooch is much less extravagant than those of a similar design that were being worn at the same time in the royal courts of Paris, London, and Dresden. Several pages later, the authors jump to the mid-twentieth century with the innovations of Gijs Bakker, Emmy van Leersum, and Beppe Kessler, who sought to elevate everyday materials like plastics, aluminum, and even paper to "eye-catching" jewelry. The argument of Dutch jewelry being egalitarian in nature is provocative and one that could be expanded to its own book. This "intermezzo" chapter, falling in between larger, more in-depth chapters, establishes that the audience will encounter a book focused largely on Dutch jewelry and jewelers.

The authors' conversational tone makes for an approachable read and includes personal touches in what could otherwise be a hopelessly dense review of centuries' worth of metalwork. Occasionally these charming quips and anecdotes veer to the personal, including how Unger often wore two mid-century cocktail rings with amethyst stones to parties, as the gems were thought to protect against drunkenness. It's hard to say that these asides add to the academic content of such a text; however, it does extra work to personalize the book, which echoes the naturally personal nature of jewelry. Typically, books published by museums on the occasion of a major gift to the collection separate out the collector's gift and personal narrative. However, *Jewellery Matters* veers from this standard framework, perhaps in large part due to Unger's dual role as collector and scholar. She includes works from the larger jewelry collection of the Rijksmuseum and peppers personal notations throughout the text, rather than having a singular essay from her point of view.



The book design, by renowned Dutch designer Irma Boom, includes exquisite reproductions of jewelry at actual size unless otherwise noted in the caption text. This immediacy puts a welcome emphasis on the objects. Included in the back matter is a useful glossary of materials, techniques, and terminology, reinforcing how this book is meant for a wide range of audiences. In addition, there is a visual chronological timeline of all the jewelry objects mentioned in the book.

In light of Unger's recent death in the summer of 2018, *Jewellery Matters* is a legacy of her dedication to the field, as a champion of a broad approach for critiquing and understanding jewelry, and is full of personal moments that speak to her passion for wearing these objects. It is a worthy addition to jewelry aficionados' libraries.

Anna Walker is Assistant Curator of Decorative Arts, Craft, and Design at the Museum of Fine Arts, Houston.

MARION DELARUE: NATURE AND ARTIFICE

Parrot Devotee 1, 2016
natural feathers of pigeons, ducks, and geese; rice paper pulp; silver; steel wire
8.5 × 6.5 × 5 cm
Photo: Marion Delarue

In searching for connections between the natural and the manmade, one artist asks big questions about what it means to be human.

BY GLEN BROWN

Cracheh I, 2010-2011
Korean natural lacquer, inner tube, gold powder
11 × 34 × 22.5 cm
Photo: Marion Delarue

Curvaceous compositions in gray and glistening jet black, the neckpieces of Parisian artist Marion Delarue's "Cracheh" series conjure historical allusions through visual analogy and the deliberate juxtaposition of natural and synthetic materials. Inspired by the coiffures of the Joseon dynasty in Korea, which enhanced a woman's own tresses with the addition of thick, exuberantly coiled plaits of human hair, the "Cracheh" neckpieces probe the boundaries of excess, where style threatens practicality, and ornament aspires to dominate the body that supports it. Implicit in Delarue's works is a commentary on the practice of altering natural features of the body toward conventionalized conceptions of beauty, often at the expense of a natural balance of proportions. At the same time, the "Cracheh" series reflects the more general interest in negotiation between nature and artifice that has characterized Delarue's work for nearly a decade. With one surface of their bands sealed in hard, multilayered coats of organic lacquer, the neckpieces signal respect for the natural. The other surface reveals their formation from slit bicycle inner tubes of vulcanized rubber, reflecting an equal interest in the synthetic.

In 2010, Delarue, then a master's student in the contemporary jewelry department of the École Supérieure des Arts Décoratifs de Strasbourg, considered studying abroad as a means of acquiring technical skills that she felt were under-emphasized in France. Memories of a childhood fascination with her grandmother's Asian antiques collection led her to select an exchange program with the glass and ceramic department of Nam Seoul University in Cheonan, South Korea. She arranged to study concurrently in the *ottchil* (traditional natural lacquer technique) department at Pai Chai University in nearby Daejeon. "In France, synthetic lacquer is all we have," she explains, "but I wanted to come back to the real material that has been worked in Asia for two thousand years. You can put it on anything to make it really strong, and I planned to use its properties by lacquering an inner tube. It's long work. You have to apply the lacquer layer by layer, waiting twenty-four hours in between. You couldn't do this with synthetic lacquer because it's very fragile, but natural lacquer can go on anything."[1]

Enthusiasm for unfamiliar and challenging techniques has been an impetus to many of Delarue's series, but technical exploration has always proceeded in tandem with reflection on conceptual issues. The "Cracheh" series constitutes on one level an abstract interpretation of

Pink Agate Bracelet
2012–2013
porcelain, glass, glaze, grog (chamotte)
9.4 × 9.4 × 0.8 cm
Photo: Marion Delarue

Red & Grey Agate Bracelet
2012–2013
porcelain, glass, glaze, grog (chamotte)
9.7 × 9.7 × 0.5 cm
Photo: Marion Delarue

the visual properties of historical Korean hairstyles, and a traditional aesthetic in which lustrous black was paired with gold (the valve covers of the "Cracheh" inner tubes have been coated in gold lacquer in reference to the *tteoljam,* or ornamented gold hairpins, once used to secure the artificial tresses). Equally important was the inspiration that Delarue took from an apparent contradiction inherent in the extravagant historical hairpieces, given the revulsion she observed among contemporary Koreans regarding any human hair that had become detached from the head. These neckpieces are in part about the uneasy relationship between the "dead" hair of an artificially conceived fashionable adornment and the natural "shiny, beautiful, living hair" of the women who wore them. If the Korean phobia of dead hair, so different from the perspective reflected in the Western historical tradition of preserving hair in lockets and mourning jewelry, is not just a modern development, then Joseon coiffures suggest that the compulsion to adhere to conventions of style was once so strong that it could even repress a deeply engrained cultural disgust.

If Delarue seems to betray skepticism toward imposing artificial conventions of beauty on the body, she does not condemn artificiality in general. In fact, she has actively explored the benefits of ersatz materials for ornament. Through two additional stays in South Korea in 2012 and 2013 — during which she produced *Cracheh II* and *Cracheh III* — she took advantage of the glass and ceramics facilities at Nam Seoul University to realize a project that had failed in previous attempts as a student in Strasbourg and at the Estonian Academy of Arts: the fabrication of artificial agate.

Delarue's "Agate Jewels" series, comprised of fifteen bracelets and a necklace, constitutes a technical triumph in which glass was fused with porcelain — not as an outer glaze but rather as an inner core. Conceived as stones to be worn without need of settings, the "Agate Jewels" were cast in open-topped, multi-part plaster molds as vertical tubes approximately ten centimeters tall. The first step in the process, which consisted of filling the molds with a gray porcelain slip infused with bits of porcelain grog, then pouring out the excess slip, left a thick gray granular coating on the floor and walls of the mold. The next step, once the layer of slip had been permitted to dry to a sticky consistency, was to fill the remaining space between the walls of gray slip with a combination of white and colored porcelain slip, and to set into it broken bits of glass and additional large chunks of

Yellow & Blue Agate Bracelet
2012-2013
porcelain, glass, glaze, grog (chamotte)
9.6 × 9.6 × 0.5 cm
Photo: Marion Delarue

Agate Necklace
2012-2013
porcelain, glass, glaze, grog (chamotte)
26 × 22 × 1 cm
Photo: Marion Delarue

gray porcelain grog. Once dry and removed from the molds, the resulting porcelain-and-glass cylinders were fired to a high temperature in a computerized kiln, then cut with a diamond saw to create flat rings that could be polished like natural agates.

While the "Agate Jewels" might carry connotations of industrialization, each was produced as a unique object. Only one bracelet could be cut from each cylinder, given the tendency of gravity to increase the thickness of the gray porcelain layer as it pulled the slip downward. The right balance of gray porcelain and glass core generally occurred about midway down the cylinders, though this could not be confirmed in any case until a ring had been cut — just as the banding and coloration within a geode cannot be known until a cross section has been exposed. As a consequence, the process of creating the "Agate Jewels," for all its artifice, ultimately reflected less the efficiency of industry than the serendipity of nature. "I wasn't always happy with the patterns," Delarue notes. "Sometimes the glass broke too small, and sometimes it didn't break enough and ended up not looking like rock, but I was trying to leave things to chance as much as possible. My point was to complete the process in the way that agates are formed in nature: you have a hole in the rock, and a siliceous liquid gets inside and builds up to form the stone."

In a variation on the play between nature and artifice, the mingling of the natural and the cultural in the hybrids of mythology served as the starting point for a unique feathered collar-fastener, titled *FengHuang,* that Delarue produced in France following a 2014 residency at the Inside Out Art Museum in Beijing. The work makes titular reference to a Chinese mythical bird widely interpreted in the West as a phoenix; just as important is the play of nature and artifice within it and the connection of this dynamic to the artist's willingness to pursue mastery of challenging and time-consuming traditional techniques — or, as turned out to be the case with the production of *FengHuang,* to develop a parallel version of a traditional technique. Delarue wanted to learn the Imperial Chinese *tian-tsui* feather craft, in which iridescent blue kingfisher feathers were painstakingly affixed to gilt silver mounts to create spectacular tiaras, hairpins, and fans, but was disappointed to discover that the few masters still practicing the technique were unwilling to teach it to foreigners. Undeterred — and with the aid of French and Chinese collectors of *tian-tsui* and advice from Beverly Jackson, American author of *Kingfisher Blue: Treasures of Ancient Chinese Art* — she developed her own

ARTIFICE TOO OFTEN AND TOO EASILY BECOMES EXCESSIVE, EVEN ADDICTIVE.

AFTER ALL, ENHANCEMENT OF NATURE THROUGH

Parrot Devotee 2, 2017
natural feathers of pigeons, pheasants, ducks, and geese; rice paper pulp; silver; steel wire
8 × 7 × 5 cm
Photo: Marion Delarue

FengHuang (back side), 2015
natural feathers of rooster, duck, peacock, crane, and pheasant; casted rice paper pulp; steel; silver
11 × 7 × 3 cm
Photo: Marion Delarue

FengHuang, 2015
natural feathers of rooster, duck, peacock, crane, and pheasant; casted rice paper pulp; steel; silver
11 × 7 × 3 cm
Photo: Marion Delarue

featherworking technique, incorporating the kind of cast rice paper pulp supports and glue that, according to her research, may have been employed in *shenyang,* another Chinese feather marquetry technique traditionally used for flat (rather than three-dimensional) work.

In reference to the hybrid nature of the *fenghuang* — specifically, its imagistic and symbolic relationship to actual bird species, as described by the French scholar of Chinese literature Jean-Pierre Diény — Delarue meticulously fashioned her collar-fastener from the tiny cranial feathers of roosters, ducks, pheasants, and peacocks, as well as the wing feathers of two endangered cranes, cut into smaller bits. The latter had to be scavenged, under the aegis of difficult-to-obtain authorization, from molt in the avian enclosure of a wildlife park. These organic materials, once set in place, produced the effect of a head or breast of an imaginary bird. "The point was to glue the feathers carefully in one direction, mixing different feathers from different birds on one piece," Delarue explains. "I worked with farms, buying the heads. Picking the feathers, you have to be super precise. You have to collect the feathers depending upon the style, shape, and color. The heads of some birds have ten different kinds of feathers."

Though she originally envisioned a series of collar-fasteners in the Chinese lucky number five, one for each color in the *fenghuang*'s plumage, Delarue found that the scarcity of crane feathers rendered the plan impractical. The following year, however, she began a series of shoulder brooches similar to *FengHuang,* though realized in a range of colors and patterns and in a different form. The *Parrot Devotees,* as the brooches of this current body of work are titled, are designed to ride like jaunty cockatoos or macaws perched on wearers' shoulders. Here artifice is not only the method but theme as well. The feathers, a minimum of three types in each brooch, are selected deliberately from those of species commonly farmed for human consumption: turkey, partridge, pigeon, pheasant, quail, duck, goose, guinea fowl, and chicken. In the context of parables, these are the sorts of birds that might envy their finer-feathered brethren and aspire to a higher roost, only to find that vanity, like pride, precedes a fall. After all, enhancement of nature through artifice too often and too easily becomes excessive, even addictive.

Such a moral seems thinly veiled in Delarue's 2015 "Exquisite Corpse" series, which consists of two necklaces of cast-porcelain tubular beads that conjure in their biomorphic shapes and colors macabre intimations of dismembered

Parrot Devotee 3, 2017
natural feathers of partridges, pigeons, pheasants, geese, and quail; rice paper pulp; silver; steel wire
8 × 6 × 4.5 cm
Photo: Marion Delarue

Parrot Devotee 5, 2018
natural feathers of pigeons, pheasants, and roosters; rice paper pulp; silver; steel wire
9 × 7 × 5 cm
Photo: Marion Delarue

THESE ARE THE SORTS OF BIRDS THAT MIGHT ENVY THEIR FINER-FEATHERED BRETHREN AND ASPIRE TO A HIGHER ROOST,

and reassembled body parts. Produced during a residency at the Clayarch Gimhae Museum in Changwon, South Korea, the necklaces refer to the Surrealist game of generating strange, adventitious composites in imagery or text by passing a folded page from one participant to another, each of whom was required to contribute words or a sketch without a clear sense of what had come before, or any inkling of what might follow. Like their Surrealist namesakes, Delarue's "Exquisite Corpses" are unsettling because the individual parts display an integral perfection and internal logic that only imperfectly carries over to the composition as a whole. The graceful organicity of the parts ironically contributes to a lumpy, unpredictable composite in the form of the necklace. In this respect, the works were Delarue's response to a dangerous fashion trend that she observed at the time of her residencies: South Korea had the third-highest number of plastic surgeons in the world, the rate of high-risk invasive cosmetic procedures was at its peak, and a Gallup Korea poll reported that a third of all female respondents between the ages of 19 and 29 had undergone some form of cosmetic surgery. "Many Korean women desired a doll-like look, and they used plastic surgery to achieve it," she recalls. "There were really precise norms, even in centimeters — your face should be this long, this large — and the whole body, the harmony, was less important. I found that surprising."

Delarue has made a career of negotiating effective relationships between nature and artifice, always with harmony as an implicit end. The "Cracheh" neckpieces, with their vulcanized rubber flip sides of organic lacquer perfection; the "Agate Jewels," each imitating the fortuitous work of nature within the rigid precision of perfectly circular molds; the *FengHuang* collar-fastener and the *Parrot Devotee* shoulder-brooches, which conjure the artfully plumed breasts of imaginary birds from the organic and painstakingly harvested feathers of real ones: each of these series unites nature and artifice, but not in any facile harmony. The time-consuming character of Delarue's techniques speaks effectively against that notion. Instead, their harmony is manifestly, deliberately difficult — as difficult, in fact, as any harmony of nature and human will be, beyond the confines of art.

Glen R. Brown is a Professor of Art History at Kansas State University.

1 This and all subsequent quotations of Marion Delarue are excerpts from an interview of the artist conducted by the author on May 8, 2018.

Exquisite Corpse, 2015
Korean pink porcelain, stringing elastic cord for articulated porcelain doll
23 × 23 × 4 cm
Photo: Marion Delarue

RENEGADE TRADITION

Nine Decades of Jewelry and Metalwork at the University of Georgia

BY ASHLEY CALLAHAN

This page:
Rob Jackson, 1978
Courtesy of the artist

Opposite:
Gary Noffke at Penland, 1972
Collection of Jewelry and Metalwork, Lamar Dodd School of Art, University of Georgia
Photo: Tru Kelly

Student working with metals in the Fine Arts Building at UGA, ca. 1950. Courtesy of the Hargrett Rare Book and Manuscript Library, University of Georgia Libraries
Photo: Wiley Sanderson

Wiley Sanderson
Brooch, n.d.
sterling silver, rhinestones
1 1/8 × 1 1/2 × 1/4 in.
Collection of Janet Sanderson Johnson
Photo: Demitra Thomloudis

The Georgia Museum of Art in Athens recently presented *Crafting History,* an exhibition and accompanying publication that examined ninety years of craft at the University of Georgia.[1] Five galleries were filled with work by both well-known and little-known individuals who taught ceramics, textiles, and jewelry and metalwork at UGA. In the early days of these programs, ceramics and textiles both benefitted initially from the existence of natural and industrial resources in Georgia, as well as local traditions in the region. Jewelry and metalwork did not. Instead, its leaders, without such advantages, often adopted renegade attitudes, followed idiosyncratic paths, and proved to be resourceful and resilient. Surprisingly, much of this story was largely forgotten before *Crafting History,* but our research uncovered much about these talented artists who helped shape the development of jewelry and metalwork for generations.

The earliest decades of the art department, which UGA established in 1927, were not auspicious for jewelry and metalwork. The listings of courses taught by the first head, Mildred Ledford (1895–1975), include "metalwork," but few details were recorded about what she and students made. Frances Stewart (1912–2004), hired to teach ceramics and craft in 1944 by the long-time head of the

Robert Ebendorf
University of Georgia Presidential Medallion, 1968
sterling silver, topaz
Medallion: 4 1/4 in. diameter × 1 in.
Collection of the Hargrett Rare Book and Manuscript Library, University of Georgia Libraries
Photo: Demitra Thomloudis.

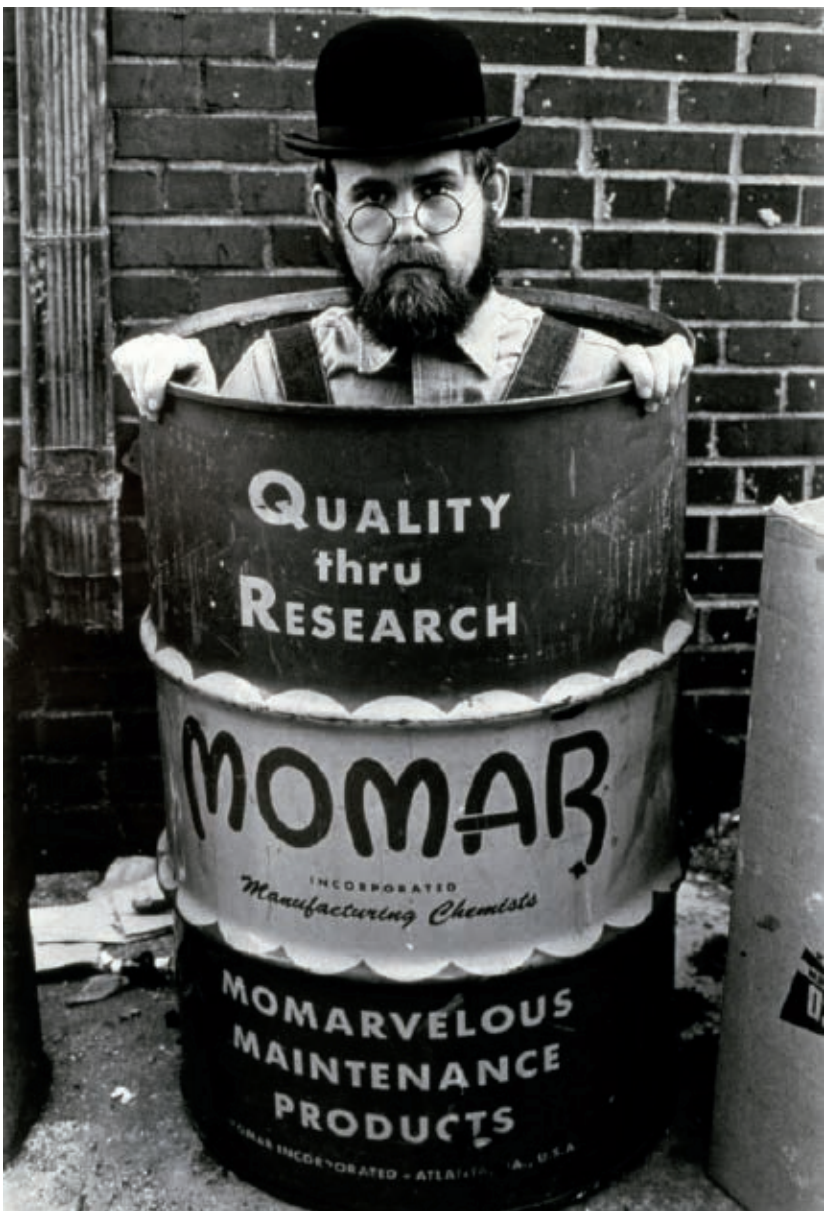
Opposite, bottom: Robert Ebendorf at UGA, ca. 1970
Courtesy of Robert Ebendorf

art department Lamar Dodd (1909–1996), focused primarily on ceramics and weaving. She did offer some instruction in jewelry, though, often making do in her classes with whatever materials she could find during World War II, using tin cans and copper from old moonshine stills combined with glass "jewels" from melted beer and champagne bottles.[2] She and her husband, Michael Higgins, later built upon this experience and established a partnership designing and creating colorful slumped and fused glass household objects that proved popular across the country.

In 1949, the year after Stewart's departure, as higher education courses were expanding due to the influx of students on the G.I. Bill, Dodd hired Wiley Sanderson (1918–2011) to teach craft, specifically textiles and metals. Sanderson had received his BFA in industrial design and crafts with distinction in metalsmithing from Detroit's Wayne State University, where he studied under English-born silversmith Arthur Nevill Kirk, and his MFA in metalsmithing and design from Cranbrook Academy of Art.[3] He specialized in making modern, abstract silver jewelry, often through the centrifugal casting process, which was still a relatively new process for studio jewelers to use. Despite his innovative work, Sanderson's contribution to craft at UGA was quickly forgotten, overshadowed by his demanding and difficult personality, and subsequent pursuit of and passion for photography.

In 1967, Dodd hired Robert Ebendorf (b. 1938), who received both his BFA and MFA from the University of Kansas, as the first professor to teach in the newly formed jewelry and metalwork area. Ebendorf later recalled his move to UGA in 1967 as an opportunity to "re-build their metal program that had fallen into disarray."[4] Soon after his arrival, he made a significant addition to the university's academic regalia: a mace (ceremonial staff) and medallion for the inauguration of UGA President Frederick Davison that, in their Scandinavian modern style, high polish, and tight filigree work, reflect the influence of his studies in Norway prior to his time in Georgia. At the time, Ebendorf explained, "The silver pieces should be statements of a progressive university, one moving forward in educational programs. Tradition can be carried on just by the elegance of such pieces."[5] They remained in use for more than forty years, finally entering the university archives in 2013.

Robert Ebendorf
University of Georgia Presidential Mace (detail), 1968
sterling silver, walnut, topaz
54 1/2 × 9 1/4 × 9 in.
Collection of the Hargrett Rare Book and Manuscript Library, University of Georgia Libraries
Photo: Demitra Thomloudis



Jurors for the 1st National Ring Show, 1977
Left to right: Lane Coulter, Elliott Pujol, and Jim Cotter, with Gary Noffke at bottom.
Courtesy of the Phi Beata Heata National Ring Collection, Georgia Museum of Art, University of Georgia

Around the time Ebendorf moved to Athens, he "began to break rules" artistically, as he recalled in a 2004 interview, and started combining traditional goldsmithing techniques with found materials.[6] He showed his first wall-based work—a daring act for a jeweler at the time—in the fall of 1970 in an exhibition at UGA that featured framed vignettes of assembled "oddities," described in *Craft Horizons* as producing "fresh and provocative effects" and including "old photographs, Plexiglas, a bit of china, a Victorian pendant, lids of tin cans, aluminum foil and sheeting, and pieces of copper and brass."[7] Ebendorf made an important contribution on a national scale as well, as he helped to establish the Society of North American Goldsmiths (SNAG) in 1969 and served as its first vice president. He reported to Dodd that this role "brought a great deal of honor and prestige" to the art department and its metalsmithing program, and said that he expected the SNAG affiliation to lead to increased applications from out-of-state students. The department supported the travel of five students to the first conference in 1970 in St. Paul, Minnesota, and Ebendorf told Dodd that many attendees "praised [the students] highly," and that "their enthusiasm and warmth was felt by all."[8] Back at UGA, the jewelry and metalwork area began to relocate its studios to facilities away from the main art building—a physical separation that helped shape its independent character.[9]

Ebendorf left UGA in 1971 to teach at SUNY New Paltz. Upon Ebendorf's departure, Dodd hired Gary Noffke (b. 1943), who received his BS and MS from Eastern Illinois University in Charleston, and his MFA from Southern Illinois University in Carbondale, where he worked under Brent Kington. The longest-serving jewelry and metalwork faculty member at UGA and a noted iconoclast, Noffke brought an unorthodox approach and manner to the program. He challenged the accepted techniques in metalwork, experimenting with cold forging and hot forging fine silver; making his own alloy, 969 silver (which has 96.9 percent silver, compared to sterling's 92.5 percent); and hot forging gold. He also developed a style that, though rooted in traditional forms, was jarring to audiences accustomed to smooth surfaces and subtlety: he created chaotic layers of surface decoration, embraced the unexpected, and was immoderate in his use of gold. Critics enjoy citing the fact

Noffke developed a style that, though rooted in traditional forms, was jarring to audiences accustomed to smooth surfaces and subtlety.

that one of Noffke's dogs drank water from an 18 karat hand-raised bowl.

Noffke's maverick approach is reflected in the trio of national ring shows he organized at UGA in the late 1970s. During a Summervail Workshop for Art and Critical Studies in Colorado, Noffke, Jim Cotter (a jeweler in Colorado), Lane Coulter (from the University of Oklahoma), and Elliott Pujol (from Kansas State University) acknowledged a need for artists in academia to bolster their credentials. Noffke cleverly devised a series of shows for which artists submitted to the jury actual rings, rather than slides as was customary, with the rings entering the collection of Phi Beata Heata (UGA's jewelry and metalwork student organization) so that the artists could note on their résumés that their work was included in UGA's collection. Each show traveled to numerous venues (by Greyhound bus, unaccompanied, in a pair of worn and heavily stickered suitcases), giving participants a way to expand dramatically their exhibition records. The format of the shows encouraged the artists—many of whom became leaders in the field—to use inexpensive, unconventional materials, and to infuse their work with humor and social commentary.

By the late 1980s, Noffke began to receive significant attention for his work. In 1987, this magazine featured him as a master smith with his gold goblet on its cover; in 1998, the National Ornamental Metal Museum in Memphis recognized him as a Master Metalsmith; and, in 2001 (the year he retired), he was elected to the American Craft Council's College of Fellows—important personal accolades that also brought esteem to UGA's jewelry and metalwork area. Later, in 2016, SNAG gave him a Lifetime Achievement Award.

In 1987, the art department added Robert Jackson (b. 1953), as an instructor; Jackson, who grew up in New England, received his BFA in 1980 and MFA in 1982 in jewelry and metalwork from UGA. An early member of the group Ethical Metalsmiths, he is known for using old nails and bits of discarded metal in his jewelry, favoring their quiet details and historical implications. Noffke, and then Jackson, who became a full-time faculty member in 2000, maintained the program during a difficult period for jewelry and metals in academia; the late 1990s and early 2000s were marked by the closure of at least nineteen university jewelry and metals programs, including those

Gary Noffke
Bowl, 1991
24 karat gold, forged and seamless raised
6 3/8 in. diameter × 3 3/8 in.
Collection of Sydney Kate Noffke
Photo: David H. Ramsey
Courtesy of the Mint Museum

Gary Noffke's daughter Sydney with one of his gold bowls, 1991
Photo: Gary Noffke

UGA students Amanda Scheutzow and Guadalupe Navarro restoring Robert Ebendorf's mace, 2017. Photo: Mary Hallam Pearse

at Parsons School of Design, Georgia State University, and the University of Washington, but UGA persevered.[10]

In 2005, Mary Hallam Pearse (b. 1969) joined the university as a visiting professor in jewelry and metalwork and she became regular faculty in 2007. She earned her BFA in crafts (jewelry/metals) from Kent State University in Ohio and her MFA in metal from SUNY New Paltz, where one of her professors was Jamie Bennett, who, as a student, had followed Ebendorf there from UGA. Pearse's bodies of work offer reinterpretations of Victorian mourning jewelry, utilize mid-century costume jewelry, reference advertising and vintage dexterity games, and present lavishly clustered casts of common, mass-produced jewelry. She arrived with a strong interest in craft history, and, struck by the remarkable list of names associated with the quirky ring collection she found gathering dust in the studio (and now housed at the Georgia Museum of Art), worked with Jackson to organize a revival of the National Ring Shows in 2008 for the SNAG conference in Savannah.

Demitra Thomloudis (b. 1984) joined the area in 2016, the year after Jackson retired. She received her BFA in jewelry and metals with an emphasis on enameling from the Cleveland Institute of Art in Ohio and her MFA in jewelry and metalsmithing from San Diego State University. In her jewelry, Thomloudis is influenced by the materials and processes of architecture, often using cement, steel, plywood, and Sharpie to create large brooches and necklaces that visually connect the body to our built environment. Pearse's and Thomloudis's careers reflect the current state of the field, in which a seemingly limitless array of techniques is available, all materials are an option, and an awareness of the history of jewelry is valued.

In preparation for *Crafting History,* Pearse worked with graduate students to repair Ebendorf's mace and medallion, which had been damaged and worn through decades of use. They met with him in the university's archives to view his original sketches and listen to him describe details of how he created the objects. Then they turned to the studio where they removed lead solder from a previous hasty repair, recreated missing elements, and polished everything to a high shine. Pearse notes that the students gained experience unusual for a traditional class and relishes that they "are now part of the incredible history of these dynamic objects." As these students become the field's newest practitioners and leaders, embracing new technology and contemporary approaches, they will carry with them a strong appreciation for its past.

Recapturing the art department's craft history brought to light many names that had been long overlooked, often because they belonged to women, or had been forgotten through the passage of time. The research for *Crafting History* also uncovered important physical materials, like a stack of photographs of Wiley Sanderson's work from the 1950s that had been tucked away in the metals studio for decades. Such precious hidden resources likely exist in many schools. UGA's art department is taking great pride in this examination of its past and its new understanding of the accomplishments — and the renegade spirit — of its jewelry and metalwork faculty.

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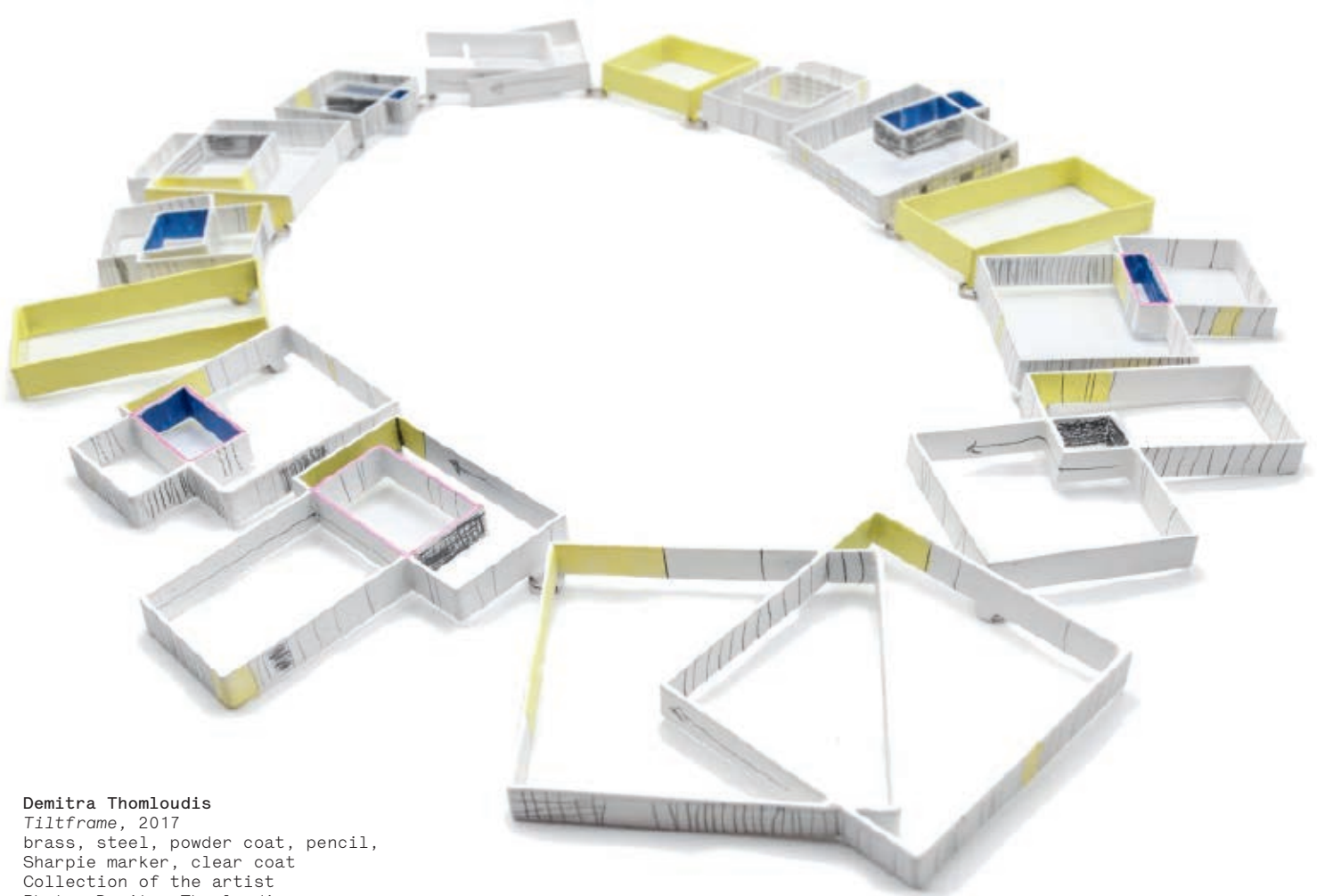
1 This project—co-curated by Annelies Mondi, deputy director of the museum; Mary Hallam Pearse, associate professor and area chair of jewelry and metalwork at the Lamar Dodd School of Art; and the author—involved extensive archival research and dozens of interviews with artists and their families. Much of this is available in the catalog: Ashley Callahan, Annelies Mondi, and Mary Hallam Pearse, *Crafting History: Textiles, Metals, and Ceramics at the University of Georgia* (Athens, GA: Georgia Museum of Art, 2018). / **2** Ezra Sellers, "Quip from a Drip or Bellows from Sellers," *Twisted Tube* [UGA art student publication] 4, no. 1, October 1945, 4, and "The Craft's the Thing," *Twisted Tube* 3, no. 1, November 1944, n.p. / **3** For more on Wiley Sanderson, see Martin Magid, "When I Become a Man I Would Like to Be an Artist," *Photographica World* 156 (2017), 48-55, and Ashley Callahan, "Wiley Sanderson: Rediscovered Modernist Jeweler," *Ornament Magazine* 40, no. 3 (2018), 46-51. / **4** Oral history interview with Robert Ebendorf, 2004 April 16–18, Archives of American Art, Smithsonian Institution. / **5** "Handmade Silver Pieces to Enhance Inaugural," *Notebook* (for faculty and staff of the University of Georgia), April 1968, Lamar Dodd Collection, MS 1296, Hargrett Rare Book and Manuscript Library, University of Georgia Libraries. / **6** Ibid. / **7** Charlotte Nelson, exhibition review, *Craft Horizons,* February 1971, 39. / **8** Robert Ebendorf, interoffice communications to Lamar Dodd, March 17, 1970, and April 3, 1970, Lamar Dodd Collection. / **9** The national camaraderie Ebendorf hoped to cultivate also flourished during his tenure, and since then the area has relied on visiting artists and adjuncts to supplement and enhance the educational offerings; since the early twenty-first century, this has happened through the art school's annual Visiting Artist/Scholar program. Notably, the prestigious Lamar Dodd Professorial Chair, established in 1970 as a short-term appointment, was held during the 2012–13 school year by renowned jeweler Lola Brooks and will be held during the 2018–19 school year by artist, curator, and writer Lauren Fensterstock. / **10** Informal social media survey by Mary Hallam Pearse, May 2017.

Mary Hallam Pearse
Systems of Ornament I, 2018
silver, glass, coral, pearls, vintage glass beads
4 × 3 × 3/4 in.
Collection of the artist
Photo: Mary Hallam Pearse



Demitra Thomloudis
Tiltframe, 2017
brass, steel, powder coat, pencil, Sharpie marker, clear coat
Collection of the artist
Photo: Demitra Thomloudis

Good Enough to Eat: Explorations in Food Jewelry

BY CAROLYN TILLIE

Barbara Uderzo
Bijoux-Chocolat - Boules: Ring, 2007
(designed 2004)
dark chocolate, pure gold leaf
Photo: Augusto Collini

Rachel Shimpock
Butter vs. Moldy Neckpiece, 2015
electroformed bread, copper, brass, gold, enamel, wax, citrines
Photo: Rizzhel Javier

Barbara Uderzo
Glucogioiello: Necklace, 2007 (designed 2004)
marshmallows, closure with wooden balls
Photo: Augusto Collini

Barbara Uderzo
Bijoux-Chocolat - Boules: Necklace, 2007 (designed 2004)
dark chocolate, pure gold leaf, faceted smoky quartz closure
Photo: Augusto Collini

Jewellery must go out into the street to eat and be eaten.

— Ted Noten, as recalled by Gert Staal[1]

SETTING: NEW YORK CITY, 1961. With the sun rising in the background, a yellow cab pulls to a stop on a deserted Fifth Avenue. Out steps Holly Golightly, with a perfectly coiffed beehive, wearing oversized and — considering the hour — entirely unnecessary sunglasses. Her black satin Givenchy gown has a low-cut, rounded back, into which nestles a layered pearl necklace by French jewelry designer Roger Scemama. Clad in elbow-length black satin gloves, she reaches into a white paper bag for her croissant and black coffee. Enigmatic, she strolls in front of Tiffany's to the strains of "Moon River," consuming her breakfast while hungrily gazing at window after window of jewelry displays. This iconic opening scene from *Breakfast at Tiffany's,* featuring the dazzling Audrey Hepburn, presents the perfect critical symmetry of analyzing food as jewelry — and jewelry as food.

How we eat and how we adorn ourselves share many of the same emotions, perceptions, sensations, and language. Art has the capacity to *nourish* the soul; those who appreciate beautiful jewelry have *great taste.* Food involves rituals of preparation, appearance, and ingestion that directly correlate to personal ornamentation. Both are intimate, usually imagined by one person (chef/jeweler), often manifested by many (kitchen staff/atelier); jewelry is worn and beheld, and a meal often eaten in community. Each traffics in themes of memory, waste, and identity, and both are "consumed."

Adorning oneself with food has a long history. The first jewelry might even be considered food-based. Before man learned to smelt metal, his Paleolithic and Neanderthal ancestors created symbolic ornaments from mollusk shells, carved bones, and perforated animal teeth, the detritus of hunting and gathering sustenance. The medieval era saw spice-filled beak masks to ward against the plague, while Fluellen wears a hat bedecked with a raw leek in William Shakespeare's *Henry V.* In recent years artists have embraced food ornamentation, from the eroticization of food in Salvador Dalí's *Retrospective Bust of a Woman* (1933), which sports bread and corn jewels, to avant-garde performance pieces like Robert Kushner's *Costumes Constructed and Eaten* (1972), in which audience members joined models in the communal consumption of food-based garments. Long before Lady Gaga shocked the world in 2010 by wearing a dress of raw beef, Canadian artist Jana Sterbak fashioned *Vanitas: Flesh Dress for an Albino Anorectic* (1987) from flank steak.

There is also a rich tradition of contemporary jewelers using food as a

theme. For example, Richard Mawdsley's *Feast Bracelet* (1974) is an opulent miniature homage to seventeenth-century Dutch still-life painting in sterling silver. The delightfully quirky *Ringtisserie: Weber* (1999) by Andy Cooperman is a kinetic ring depicting a roast chicken above a fiery spit. David Bielander works in a culinary oeuvre, including his 2007 *Scampi* bracelet in hollow-form copper; silver and leather *Bananas* (2010–12); bentwood *Sausages* (2007); and hollow-form silver *Garlic* (2009). But, like the Flemish still-life paintings that inspired Mawdsley and Bielander, these are all trompe l'œil representations of food and not adornments crafted of food itself. Jewelry made with *actual* food has the potential to utilize themes of memory, identity, and consumption to subvert mainstream expectations of both adornment and dining.

The Italian artist Barbara Uderzo has been incorporating food into her jewelry since 1992.[2] She experimented early on with barley sugar and almond paste, then by 2003 transitioned to working in chocolate, developing *glucogioielli* — literally translated as "sugar jewels" — as deliberately ephemeral ornamentation with strong symbolism linked to the taste sensation of sweetness. For *Bijoux-Chocolate – Boules* (2004) she not only designed spherical molds for a chocolate necklace but also had to research the complexities of melting and tempering chocolate to obtain a glossy and engaging finish. Experimentation with gilding allowed her to apply the thinnest leaves possible to the curved surfaces of each "bead." Themes of transformation permeate Uderzo's wearable food, as the chocolate boules will inevitably melt against the warmth of the wearer's body. Treating a meringue with the same dignity with which she manipulates gold, Uderzo intends for her jewels to be "precarious," to disintegrate or be consumed.

Uderzo also conducts multisensory jewelry workshops in museums and galleries. Courses such as "Food Makes You Beautiful" and "Food Face" enable participants to create necklaces of blueberries or bracelets of marshmallows. These events speak to the playful relationship many of us have with food from an early age: "Who has never held up a pair of cherries as if they were a pair of earrings? Food is a material that is easy to handle, can be soft and easier to work with than hard metal, and provides a more personal aspect to design with, freeing the participant to experiment."[3]

Ted Noten's Amsterdam atelier, ATN, subverts the idea of luxury goods through the production of a variety of crystal-clear, nonfunctioning acrylic handbags. The most beguiling are those with organic contents, such as *Meat Bag* and *Survival Bag 1* (both 1997), the former showcasing a pork chop and the latter an entire mackerel. Noten has continued to engage with this alternative method of food preservation; for example, in a 2017 work from the "Drawer's Delight" series. Playing

Ted Noten
Drawer's Delight 4, 2017
meat, cast in acrylic, engraving, wood handle
9.5 × 5.1 × 1.2 in.
Private collection, Montreal Quebec, Canada / Vermont, USA
Courtesy Ornamentum, Hudson, NY
Photo: Ted Noten

Ted Noten
Chew your own brooch, 1998
chewing gum, silver or gold plated
Photo: Ted Noten

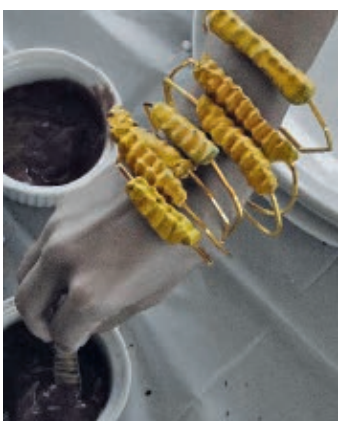
on the "excitement of finding something cherished hidden away and forgotten in the back of a drawer," that found object is a spoon made from meat.

Perhaps Noten's best-known foray into food is his now-classic *Chew Your Own Brooch* kit. In 1998, inspired by the flattened spit-out gum that builds up on city streets, Noten began to consider chewing gum as an act of creation; the kits he developed included a single piece of Wrigley's gum to be chewed by the purchaser, packaging to preserve the chewed gum, and instructions for shipping it back to Noten's studio. The gum shapes were cast in silver, plated in gold, mounted with a pin back, and shipped back to the chewer as a wearable ornament. Some gum chewers seemed to suffer creation anxiety, so Noten held workshops to encourage and assist in the process, as well as special events geared towards children. At the Boijmans Van Beunigen Museum in Rotterdam, a jury reviewed the six hundred results from young people, and the three finalists had their creations cast by Noten: first place in gold, second place in silver, and third in bronze. Noten established an interactive dialogue by including the eaters in his process: the gum-chewer became the artist, and Noten the maker-craftsman.[4] This process has been repeated in Tokyo, Milan, and Amsterdam over the past twenty years, with close to three hundred brooches cast since the project's start. Noten says, "I could have used other material, like a piece of string that people could bend into a shape. Chewing gum eating, however, is such a universal act that I thought, 'Everybody can do that!'"[5]

Rachel Shimpock's sobriquet, Kitchensmith, perfectly marries her vocation as a jeweler with culinary themes. Married at twenty-five and working in advertising, she felt a need to reclaim the artmaking of her youth. After getting divorced and living in her car, all for the chance to study jewelry in Southern California, she longed for nothing more than the comfort of her mother's grilled cheese sandwiches. This desire manifested itself in her first bracelet, made from toast: "Parents often bronze baby shoes to anchor memories of youth, so why not create an amulet of bread?"[6] Shimpock demonstrated that she could imbue something tangible and wearable with the sense of contentment a grilled cheese suggests. Her food wearables are rough-hewn and raw, as she nibbles out the center of each bread slice she transforms; wearers consume her work, but so does the artist.

Shimpock wrestles issues of conservation and longevity as a result of the limited shelf life of her chosen materials. Electroforming and enameling have become Shimpock's preferred techniques of preservation. Food must be sealed before any electroforming can occur, lest the bath become contaminated, a process that took months of experimentation. Shimpock had to determine the correct order of

Rachel Shimpock
Jam Toast Bangle, 2008
electroformed bread, copper, 18 karat gold, enamel
6 × 6 × .5 in.
Photo: Rizzhel Javier



Rachel Shimpock
French Fry Bangles, 2018
electroformed Ore Ida Extra Crispy French Fries, copper, brass, 18 karat gold plated bangle, enamel, wax
Photo:
Rizzhel Javier

Rachel Shimpock
Bagel with Schmear, 2017
copper, bagel, enamel, wax
6 × 6 × .5 in.
Collection of the Enamel Arts Foundation
Photo: Rizzhel Javier

Rachael Colley
Doggy Dodger (Chewed a Roast), 2010
CNC milled British roast beef, gold-plated silver, stainless steel
Approx. 105 × 105 × 35 mm
Photo: Rachael Colley

Parents often **bronze baby shoes** to anchor memories of youth, so why not create an **amulet of bread?**

sealants to perfectly seal the food and still allow for the bread slices to retain a sense of crumb and crust. A food's level of moisture determines how it is sealed: some are sprayed with shellac, some with polyurethane. Others, like bagels, are sealed with resin, which can take upwards of a week of preparation and forty or more coats. Besides bread and sliced bagels, onion rings, potato chips, popcorn, French fries, and chicken wings are part of her toolkit. After the electroforming, enamels are used, but sparingly, as too many layers can obscure the clarity or fill holes, excluding much-desired texture.

U.K.-based Rachael Colley seeks to recapture memories of comfort and home through food-based jewelry permeated with themes of British heritage, the monarchy, and cultural identity. While attending the Royal College of Art in London, she began to notice the local elite walking purebred dogs. Colley pondered the division of classes, and the types of gourmet dog biscuits that these pedigreed animals might eat. This led to her "Doggy Dodger" (2010) series, which incorporates the Tudor rose motif into clean, architectural creations, and hearkens to her ancestral heritage. Colley's culinary vocabulary features quintessentially British foods, including the traditional biscuits that are eaten as part of a tea service. Second only to fish and chips in the British gastronomic tradition, the Sunday roast with its Yorkshire pudding, gravy, roast vegetables, and pudding (dessert), is symbolic of family, country, and ritual all served up weekly on a single plate, and it makes its way into works like *Doggy Dodger (Chewed a Roast)* (2010).

Colley suffers from a rare autoimmune disorder, and has an introspective and contentious relationship with food. Her disease causes severe drying of the throat and difficulty swallowing. She places her food jewelry on models who are often seen ravenously devouring their adornment. As "decorative wearable artefacts," her "M(eat) et al" series is the result of Colley's developing a proprietary process of denaturing and preserving meat and fruit, which renders it cracked and dry, communicating the parched, tightened, and restrictive nature of a body in the midst of chronic illness. The surface textures reflect her own fragile health; meat, for example, is prepared entirely with natural processes but is ultimately unstable and needs to have a leather support to be worn. She explains, "The degradable materials' limited lifespan highlights the fleeting and complex nature of human existence and the passing of

Opposite:
Rachael Colley
Vanitas II, 2017
apple peel, balsa wood, stainless steel
66 x 44 x 39 mm
Photo: Rachael Colley

Margaret Dorfman
Crimson Hues, 2018
beet, purple cabbage, red onion, watermelon, watermelon radish, silver leaf
20 cm diameter disks, 56 cm long
Photo: Chris Wahlberg

time, suggesting the ultimate end that conventional jewelry circumvents through its endurance."[7]

Margaret Dorfman is best known for her vibrantly colored fruit and vegetable jewelry. Two decades ago, when cutting up a zucchini for a stir-fry dinner, she held a slice up to the light and was captivated by its internal beauty. She wanted to capture and preserve its intricate botanical structure. Now, with more than forty-five different fruits and vegetables in her repertoire, Dorfman has developed a methodical process that turns the produce into luminous, jewel-like parchment. Starting with inch-and-a-half-inch slices sandwiched between rags and recycled paper, the fruit or vegetable is slowly flattened in a custom 250-ton hydraulic press over a period of eight to ten days. The laborious process requires almost constant vigilance, as the extracted water and juice must be changed three times a day or the material can overheat, grow mold, and destroy the vibrant colors. The subsequent parchment is first pressed onto copper sheet, pressed again with gold or sterling, and then dipped in a water-resistant soy-based polymer. As she believes that it would be hypocritical to use anything toxic when celebrating the natural world, Dorfman is insistent that all her glues, sizing, and gilding be water-based.[8]

These artists are part of a larger movement to transform food into extraordinary ornamentation through unconventional processes and materials. Scientific developments in food preparation — whether molecular gastronomy from the world of the high-end restaurant, or from various industries, where companies are producing "leather" and "cloth" from mushrooms and pineapple with an eye towards sustainability — provide new potential avenues for exploration.[9] As long as food serves as a potent carrier for the full range of human emotions and experiences, it will be a vital option for contemporary jewelers.

Carolyn Tillie, a metalsmith and author, is looking forward to the release of her second book Feast for the Eyes: Food Art from Apples to Zucchini *(Reaktion Books) in early 2019.*

1 "Celebration of the street: Manifesto for the new jewellery," written by Gert Staal as a part of the book *Ted Noten: CH2=C(CH3)C(=O)OCH3 enclosures and other TNs,* [Lacey Books, Ltd., Cirencester, U.K., 2005]. / **2** This took place on the occasion of a ring-themed exhibition at the Proforma Gallery in Bassano del Grappa in Venice titled *Fedi, Anelli, e Pegni d'Amore* (Faith, Rings, and Pawns of Love). / **3** Written communication with artist, March 2018. / **4** Written communication with artist, March 2018. / **5** Written communication with artist, March 2018. / **6** Interview with artist, February 2018. / **7** Colley, Rachael,v"M(eat) et al: art jewelry as a means to explore body boundary?" Paper presented at Culture, Costume and Dress, Birmingham City University, May 2017. Available at http://shura.shu.ac.uk/17543/1/M%28eat%29%20et%20al%20-%20art%20jewellery%20as%20a%20means%20to%20explore%20body%20boundary_paper.pdf. / **8** Interview with artist, March 2018. / **9** For more information on mushroom leather, see http://www.mycoworks.com. For more information on *piñatex,* or pineapple textiles, see https://www.ananas-anam.com.

Striking Iron: The Art of African Blacksmiths

The Fowler Museum
at UCLA
6.3.18 – 12.30.18

Smithsonian National
Museum of African
American History
and Culture,
Washington, D.C.
2.13.19 – 10.20.19

Musée du quai Branly-
Jacques Chirac, Paris
11.19 – 3.20

By Emily Zaiden

Artist Unknown (Chokwe/Lunda peoples, Democratic Republic of the Congo), ceremonial axe, 20th century, before 1948. Wood, iron, copper. 38 × 26.6 × 2.5 cm. Photo: Thierry Olivier. 71.1948.15.29; Musée du quai Branly-Jacques Chirac, Paris. Image © musée du quai Branly-Jacques Chirac, Dist. Rmn-Grand Palais/Art Resource, NY

The projected video installation of fiery sparks, pulsing blood, and interstellar gases at the entrance of *Striking Iron* sets the tone for an exhibition intended to engage the visitor on a profound level. The magnitude of iron's symbolic and cultural role across an entire continent is thoughtfully and poetically decoded in this vast, engrossing gathering of 225 objects primarily from the nineteenth and twentieth centuries. *Striking Iron* is the product of a team of five scholars helmed by artist and MacArthur recipient Tom Joyce, who has considered the metaphorical and spiritual potential of iron in his own work for four decades. The curatorial group collaborated in consultation with seven additional scholars for as many years—not counting their decades of prior research in African art history and anthropology.

Beyond the epic scope of this curatorial endeavor, this exhibition reveals how a single material is organically intertwined with the values, beliefs, rituals, and lifestyles of various cultures throughout Africa, with a focus on nineteen countries mainly south of the Sahara. From birth to the afterlife, iron is shown as a critical element in material life, and the preferred substance for implements of protection, agriculture, construction, warfare, ceremony, and survival. It is versatile, ubiquitous, and integral to life, so much so that we are reminded in text panels and imagery that it courses through our veins.

The exhibition is an immersive journey through meandering spaces. The multitude of presented shapes, textures, colors, and functions, not to mention the cultural contextualization of more than 100 ethnic groups and 2,500 years of history, is more than

Striking Iron: The Art of African Blacksmiths, installation view, 2018, Fowler Museum at UCLA. Photo: Joshua White/JWPictures.com

one can absorb in a single visit. Honored throughout is the human force behind these physical creations; the ingenuity of smelters and smiths to extract molten iron from rock and to transform blazing metal into works of impenetrable beauty. The blacksmith played a vital role in the economics, leadership, spirituality, and wellbeing of each community presented. Ironworking was viewed as synonymous with control of the perceived supernatural powers present in fire; thus, smiths were both admired and feared in Africa. These highly trained individuals were also respected for generating the objects that represented the power and status of chiefs and leaders, such as altars, staffs, and spears.

A wall of tools anchors the beginning of the exhibition at the Fowler Museum. Their straightforward simplicity is further proof of the blacksmith's mastery. The craft of the blacksmith is conveyed through the integration of video and sound: the smiths' cadenced, inherent understanding of how to manipulate fire and metal is almost a performing art. The lines between the functional, sculptural, and conceptual are fundamentally intertwined, as works balance both utility and aesthetics. For example, nineteenth-century carved wooden bellows in the robust form of a woman breathed life into the forge. A complex oil lamp *(fitula)* from Mali incorporates symbolic references to the natural world with abstracted ornamentation. A curvaceous, pierced ceremonial axe from Democratic Republic of the Congo appears aimed for action, as it lunges forward from its wooden handle.

From adzes to sickles, from throwing knives to currency, these objects are installed decisively upright, as statuary. Lighting enhances their strong silhouettes, which cast shadows across the walls and platforms. Designed to be admired — or feared — from a distance, such crisply pointed tips and edges of precision are meant to be formidable and dually coveted. Their awe factor comes from a sense of ferocity, matched by the pure virtuosity of their makers. In adornment, collar pieces made with ellipses of iron command respect for the wearer. Small iron beads strung on leather are worn by Himba females in Namibia and Botswana throughout their lives. Iron catches the light with a bit of reflectivity, but it retains a rawness and solidity in any form where it is used, even in its most delicate applications.

Rich with metaphors, forges are considered to be feminine symbols, and the act of smelting iron is equated with birth or the gestation period. The male smith is often considered the "husband of the forge." Though women are involved in many aspects of the process, they almost never work the forge. The refinement and intricacy of undulating knives and staffs *(ikakalaka)* made for Ekonda women in the Democratic Republic of Congo, created to honor the birth of a first child, are tucked away late in the show. They are masterful highlights that represent further evidence of female involvement within this male-dominated realm of material culture.

A curved pathway, which feels uncannily similar to the line of various ceremonial blades featured in the show, winds into the last gallery, which focuses on musical instruments. Here iron, known for its heaviness and permanence, is represented as a material that facilitates the most ephemeral art form. The steady beat of the smith's hammer is the punctuating endnote and perfect accompaniment to these bells, rattles, and lamellophones. These instruments remind us that weapons alone have not built civilizations, and that art and music have always played their equal share in reflecting cultural identity. It is gratifying to see them side by side, all tied by their common materiality.

Emily Zaiden is Director of the Craft in America Center in Los Angeles.

Artist unknown (Sorko/Bozo peoples, Mali), Oil lamp (*fitula*), 19th century, iron. Photo: Don Whaples, 2005. 2005.19.1; Yale University Art Gallery; Gift of Labelle Prussin, PhD, 1973. Image © courtesy Yale University Art Gallery

MJ Tyson: The Last Objects

Brooklyn Metal Works
5.5.18 – 6.29.18

By Barbara Paris Gifford

The need to be remembered beyond our lifetime is often fulfilled through the passing down of precious possessions to our loved ones. There is comfort in knowing that a child, for example, might cherish wearing a pin her grandmother once wore. Heirlooms have the ability to bridge generations; their mere existence is replete with love and meaning. The reality, however, is that often these prized objects sit in storage only to see the light of day during nostalgic moments and lose relevance for the current generation.

Recognizing this, MJ Tyson's work in the exhibition *The Last Objects* at Brooklyn Metal Works makes the practical argument that as generations change, so too should their objects. In her practice, Tyson partially melts down family treasures, leaving some fragments visible while creating sublime new pieces with the rest of the material. The show included twenty of Tyson's reincarnated jewels, displayed in plush-lined cases, and seven molten metal sculptures standing in front of paper scrolls with inscriptions, including sentimentalities, brand names, and metal type. As I glimpsed at the half-melted reading glasses, golden charms, and thin necklace chains, I wondered: were the memories that were once contained in them maintained or lost? Does the metal itself hold the meaning, or does the object?

Rhode Island School of Design–educated Tyson grew up in New Jersey and was spellbound by the jewelry her family kept inside boxes in safe places. As Tyson recounted during a recent lecture, "When the jewelry came out of the box, usually a family story came with it." With each generation, the jewelry took on more meaning, not only as a vessel for memories from a grandmother, but from a daughter too. The objects' physicality often changed as well: a ring with a stone that once was a cherished aunt's pendant; a grandfather's bill clip that was later engraved; a growing collection of trinkets that were added to a family charm bracelet. Tyson became inspired by metal's ability to shape-shift and absorb new stories, all the while playing a key social role in keeping family lore alive.

Metal can be the perfect transformative substance: through the process of heating and cooling, it captures the materiality of change and exhibits a state of impermanence. When Tyson inherited a box of outmoded metal objects from her grandfather, she examined the pieces and melted them down to make new jewelry. She left some of her grandfather's objects recognizable in the new pieces and showed the messy melting phase in between. Most of her jewelry reveals three states of being: the original metal object; the melted transformation; and the new, sublime piece. Each piece is kept in a velvet display box, specifically crafted to hug its form. The case is part of the artwork itself. Sumptuous fabric and startling colors emphasize the beauty and preciousness of the piece cradled inside.

Tyson transitioned from altering her loved-ones' metal to pursuing objects from estate sales. Empathizing with the deceased's family's hope that their metal items might have a new life elsewhere, Tyson carefully recorded the engravings from each piece she acquired before repurposing them. *30 Priscilla Street* shows the metal objects once contained within this address melted down, reshaped, and sitting, as a vessel, on an inscribed paper scroll. A shovel was left visible; an innocuous object now laden with symbolism.

Among the striated molten layers of a different sculpture,

MJ Tyson, *30 Priscilla Street*, 2018, personal objects from the deceased residents of 30 Priscilla Street. 15 × 6 × 5 in. Photo: MJ Tyson

MJ Tyson, *Nick*, 2018, objects from Nick's past. 11.75 × 10.75 × 1.5 in. Photo: MJ Tyson

MJ Tyson, *35 Norman Avenue*, 2017, objects from the deceased residents of 35 Norman Avenue. 13 × 6 × 5 in. Photo: MJ Tyson

35 Norman Avenue, Tyson left recognizable a charger and a fork that once dressed a beautiful dining table. An incised and repoussé tray reveals the owner's penchant for travel to far-away places. Burned and destroyed, the metal's current state invites nightmares of a devastating fire, a nuclear holocaust, or even a dystopian government takeover. In this form, the narratives pile on — from the owner, from the maker, and from the collective imagination. Yet this is just an object, a large hunk of metal. Tyson initiates an examination of the larger field of material culture itself, specifically how people live on through their objects and how objects in turn live on through their material. Tyson shows these objects and inscriptions together to reveal a collective peeling apart.

Taking in Tyson's work is unexpectedly emotional, inspiring contemplation of the gifts and losses in life. These alluring objects are simultaneously cruel, fatalistic, optimistic, joyous, and hopeful. Tyson's feelings toward each piece, however, are surprisingly straightforward. "I feel comforted and satisfied that I brought the object new life," she says.

Barbara Paris Gifford is an Assistant Curator at the Museum of Arts and Design (MAD) in New York City, where she manages MAD's jewelry collection.

body of work Karin Jones

Anna Leonowens Gallery, Nova Scotia College of Art and Design, Halifax
4.3.18 – 4.14.18

By Rebecca Hannon

Yoke, 2017 (detail). steel, corn, sterling silver, brass, leather, handmade brass mount on wood panel. 24 × 48 × 12 in. Collection of the artist. Photo: Anthony McLean.

Karin Jones's pieces are based on a type of historical adornment that are not comfortable to remember. People from the Americas, Europe, and beyond once believed that their fellow man, stolen from Africa, was somehow not as human as they were. The egregious and truly inhumane practice of slavery resulted in a horror whose ramifications continue to shape our culture. Living in an era in which a president's wife can publicly wear a jacket emblazoned with the words, "I really don't care, do U?", and where a miasma of compassion fatigue threatens to take hold, goldsmith Karin Jones yanks us back into awareness not only of this shared history, but also how it binds us together in the present.[1]

The neckpieces offered in the exhibition *body of work* reveal a shift from the polished damascene inlaid farm implements and goldsmithing virtuosity for which Jones is known. Instead, this series centers around a desire to illuminate the oft-overlooked history of slavery in Canada, and how it has shaped African-Canadian identity. Jones leaves behind the perfect to present us with the scarred, scratching through layers of materiality and intuited experience to weave pieces of both adornment and restraint. Seven stained black wall panels were mounted in a white cube, although, like that of many contemporary jewelers, Jones's installation questioned the reception, presentation, and respect afforded the fine arts in such spaces. Hanging work in a rectangular format invited viewers in and provided a false sense of anthropological order.

A sense of dread emerged when facing the first neckpiece, entitled *Yoke*. The mild steel neck ring was indeed perfectly shaped, but rust was beginning to consume the form. What eerily appeared to be baby teeth were, upon closer inspection, small kernels of corn, bored through and set like jewels. A swag chain was dropped on a jaunty angle. Riffing on silhouettes employed in nineteenth-century popular jewelry, it lay askew, a tactile representation of work and pain. The deep scars — both physical and emotional — created through forced labor were palpable. Chain and leather was used throughout, purposely pragmatic and rough, alluding to shackles, collars, and human bondage.

Several of Jones' works, including *Dread, Pendant,* and *Untitled,* all incorporate human hair. Although African hair is conspicuously absent in the beloved tradition of Victorian sentimental and mourning art and jewelry, it is a forceful presence in Jones's pieces. Dreadlocks that were gifted to the artist by Canadians of African descent were set in hand-fabricated brass caps, seemingly against their will. The docile order of their Victorian forebears is not felt here, but instead the power of the missing human form. Hair,

fingernails, and other relics of the body have been used in funerary rituals across cultures and time. Jones refers to these histories materially to create objects that resonate with the lived experience of enslaved peoples.

In *Dread,* a buckle suggests an animal halter and is connected to a tall steel cuff, slightly flared with a single crease that was forged along its center. Jones challenges the viewer to contemplate how it might feel to be wearing one of these works, caught between adornment and restraint. Without the integration of dreadlocks, plaited horsehair, and corn charms, these pieces might cross the threshold into bondage gear or simply horse tack. This confusion of boundaries provides a way in and a pathway towards empathy. The refined brass mountings and black panels shape the experience; each work is presented as though it rests atop a mirror flipped, as many do when in mourning, or on a tombstone — but one which speaks to the unrecorded birth and death dates of so many people of color seemingly absent from histories of Western culture.[2]

Beyond the visceral experience of encountering *body of work,* which both can be worn, and which gratefully will never be worn, was the compelling question that frames Jones's practice. Of her lived experience as a biracial woman, Jones asks, "Why do we wear this identity so proudly?" Is identity assigned by others, or does it emerge from self, family, and culture, selectively worn like jewelry?[3] An easy answer is not found; one thought is that as a survivor of trauma, links are formed that bind community and give strength to both history and future. Identity and history are profound, but jewelry can be put on and removed. Jones turned towards a fear she felt in contemplating making this *body of work,* but the burden represented by these objects of adornment and restraint is lighter when shared.

Rebecca Hannon is a goldsmith and educator based in Halifax, Nova Scotia.

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1 Solnit, Rebecca. "Not Caring as a Political Art Form," and accompanying comments, web, https://lithub.com/rebecca-solnit-not-caring-is-a-political-art-form/, June 22, 2018. / **2** Many themes in this review were first elucidated by Karin Jones in both personal interviews and public presentations at NSCAD, 2018. / **3** Jones, Karin. "An Investigation into the Nature of African-Canadian Identity," master's thesis, April 2018.

(body of work), 2018. Installation view. Anna Leonowens Gallery, Halifax, Nova Scotia. In foreground: *Untitled*, 2018 (detail), steel, human hair, brass, used horse tack (leather), handmade brass mount on wood panel. W 24", H 48", D 12". Collection of the artist. Photo: Katarina Marinic.

LIFETIME ACHIEVEMENT AWARD: SHARON CHURCH

BY BRIAN WEISSMAN

Sharon Church

Photo: Ken Yanoviak

HAVE YOU EVER met one of Sharon Church's students, current or former? They are, in a word, incredible. Sharon's BFA students are just as well prepared as any MFA students; their impressive hand skills and technical comprehension match their ability to articulate the conceptual underpinnings of their work. While I wasn't lucky enough to study with Sharon, I taught alongside her at the University of the Arts (UArts) in Philadelphia for five and a half years of her tenure, which ended in 2014. Sharon's students are the best I've ever met. Many others agree, including the members of the James Renwick Alliance of the Smithsonian Institution, who bestowed upon her the prestigious Distinguished Educator Award in 2008.

Sharon came to art early, through the influence of her artist mother. She received her BS from Skidmore College in 1970, where she studied with Earl Pardon, and her MFA from The School for American Craftsmen at the Rochester Institute of Technology in 1973, where Hans Christensen and Albert Paley were her teachers. She came to UArts in 1979, when it was The Philadelphia College of Art, after working as a limited-production studio jeweler. Sharon's work is in the collections of numerous public and private institutions, including the Museum of Arts and Design, the Philadelphia Museum of Art, and the State Hermitage Museum in St. Petersburg, Russia. She has also been lauded by the National Endowment for the Arts and with a College of Fellows designation from the American Craft Council. Sharon has given more to this community than she has received, serving as a member of SNAG's Board of Directors from 1983 to 1987, and as an advisor to this very publication.

While Sharon's work has taken many forms over the years, a deep fascination with the natural world, and its lessons on growth, transformation, beauty, and renewal, links her early beaded objects to later carved constructions in bone, horn, boxwood, and other woods. Accented with diamonds and silver, *Immanence Scepter* (2013–2015) is a perfect example of what is so special about Sharon's work. She has always created objects far greater than the sum of their material parts, and she breathed life into this special piece. Meant not for the body but the hand, the beautifully carved details of every surface invite complete sensory exploration. I instantly wanted to touch, hold, and possess it.

SNAG's 2018 Lifetime Achievement Award honors the whole of Sharon's practice; it is impossible to separate her work as an artist and advocate for our field from her legacy as a teacher. There is no perfect way to teach and there is no perfect way to learn. Some students flourish under the harshest tutelage, and others wither away under the greatest care. While no one size fits all, a great teacher enables great work. To Sharon, there weren't any bad students, and that mindset might have been the key to her success. Everyone was good, but everyone could be better.

Sharon was ever present at UArts and always had time to talk. She acknowledged the uniqueness and unlimited potential of each student, much like a parent or friend. She would offer specific recommendations on reading or technique, or little bits of wisdom that came to her before class; she still had been thinking about their work while she was getting ready for the day. In my time working alongside Sharon, I made my own practice better by listening to what students said about what they

Sharon Church
Immanence Scepter, 2013–2015
carved boxwood and castello boxwood, wood dye, marquise diamonds, round old European-cut diamond, Behlen's lacquer
14 13/16 × 3 1/4 × 2 3/16 in.
Photo: Ken Yanoviak
Courtesy: Sienna Patti

learned from her. They understood that not everyone gets a trophy, and not everyone becomes a jeweler. You have to work for it, want it, and even then, it's not guaranteed. But Sharon also lights a fire in her students that encourages them towards meaningful artistic lives and careers, no matter the challenges in their way. Her holistic approach to education is similar to how she approaches her own work, with passion and curiosity.

I asked Sharon once if she had ever considered having a graduate program at UArts. She told me that she wasn't interested in MFA students because they would take time away from her undergrads. She wanted to focus her attention where she felt it was most needed. If she gave each student an outstanding foundation, they would be better positioned for the future.

Whether by default or by intention, I became a student of Sharon's. What I ultimately learned from Sharon is indeed what makes her beyond worthy of the Lifetime Achievement honor. Sharing your knowledge, with tough love and honesty, is one of the greatest gifts that you can give, both to your students and your field. Sharon loves what she does, and shows others how to love what they do too, with all of their hearts and minds.

Brian Weissman is an artist who lives and works in Brooklyn, NY. He is also the co-founder of Brooklyn Metal Works.

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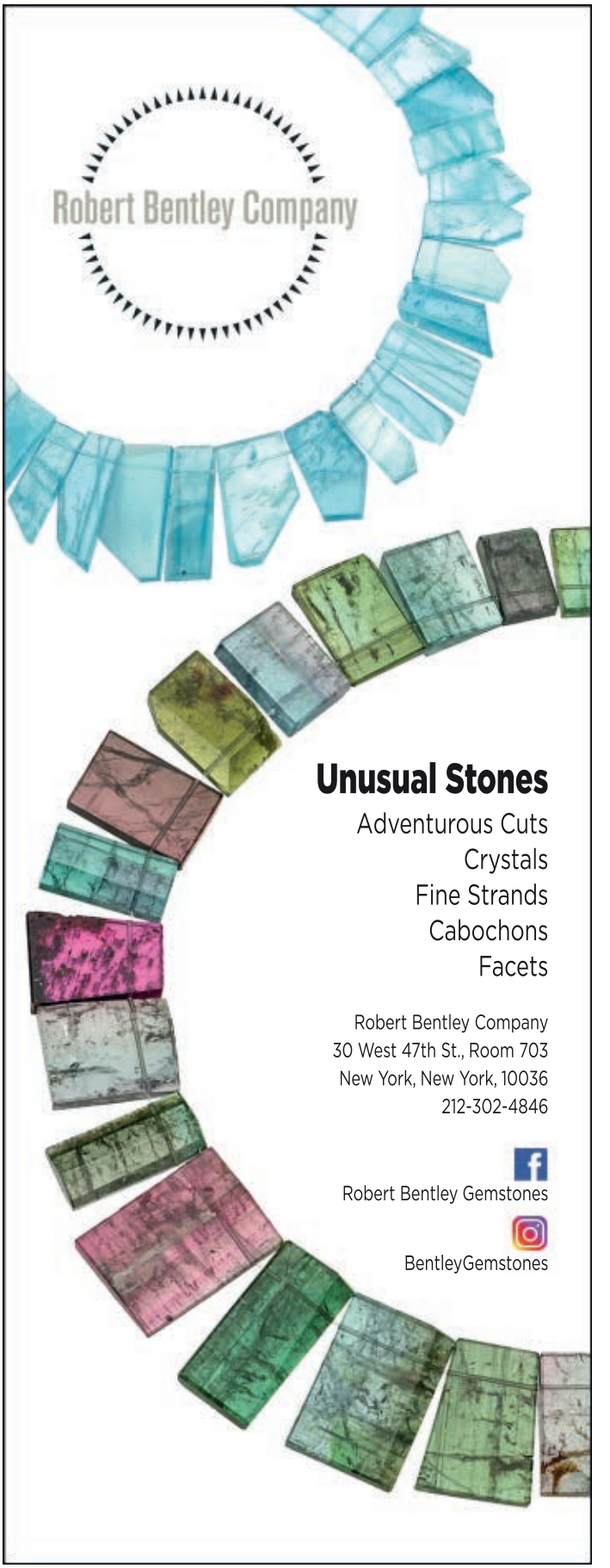

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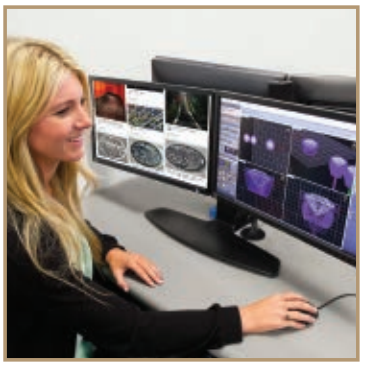

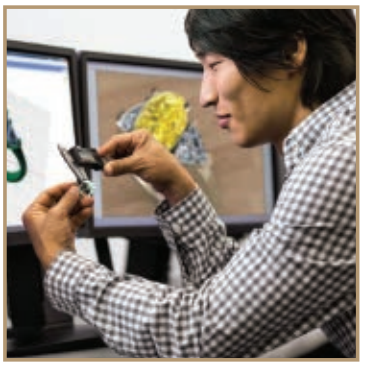

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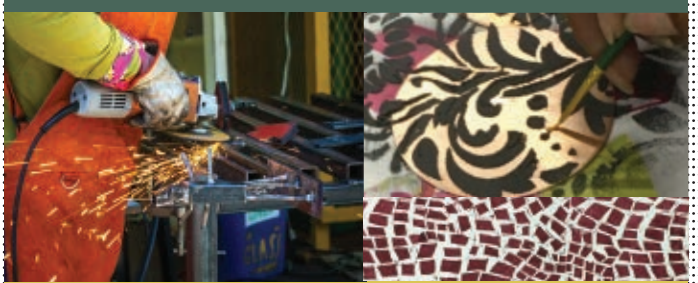

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Tucson, AZ.....September 6-7-8-9
Minneapolis, MN.....Sept. 30-Oct. 1
Livonia MI.....October 5-6-7
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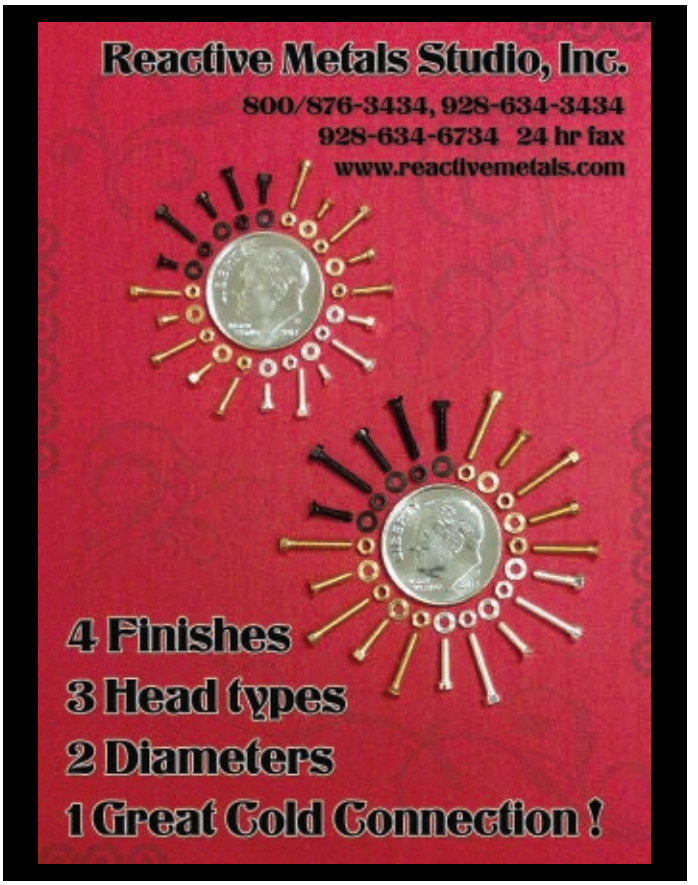

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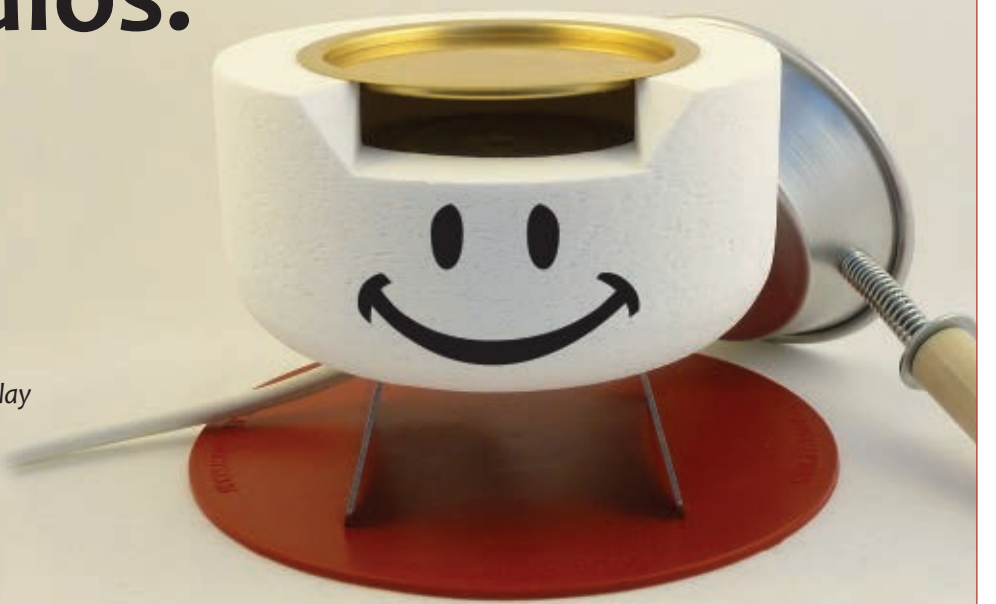

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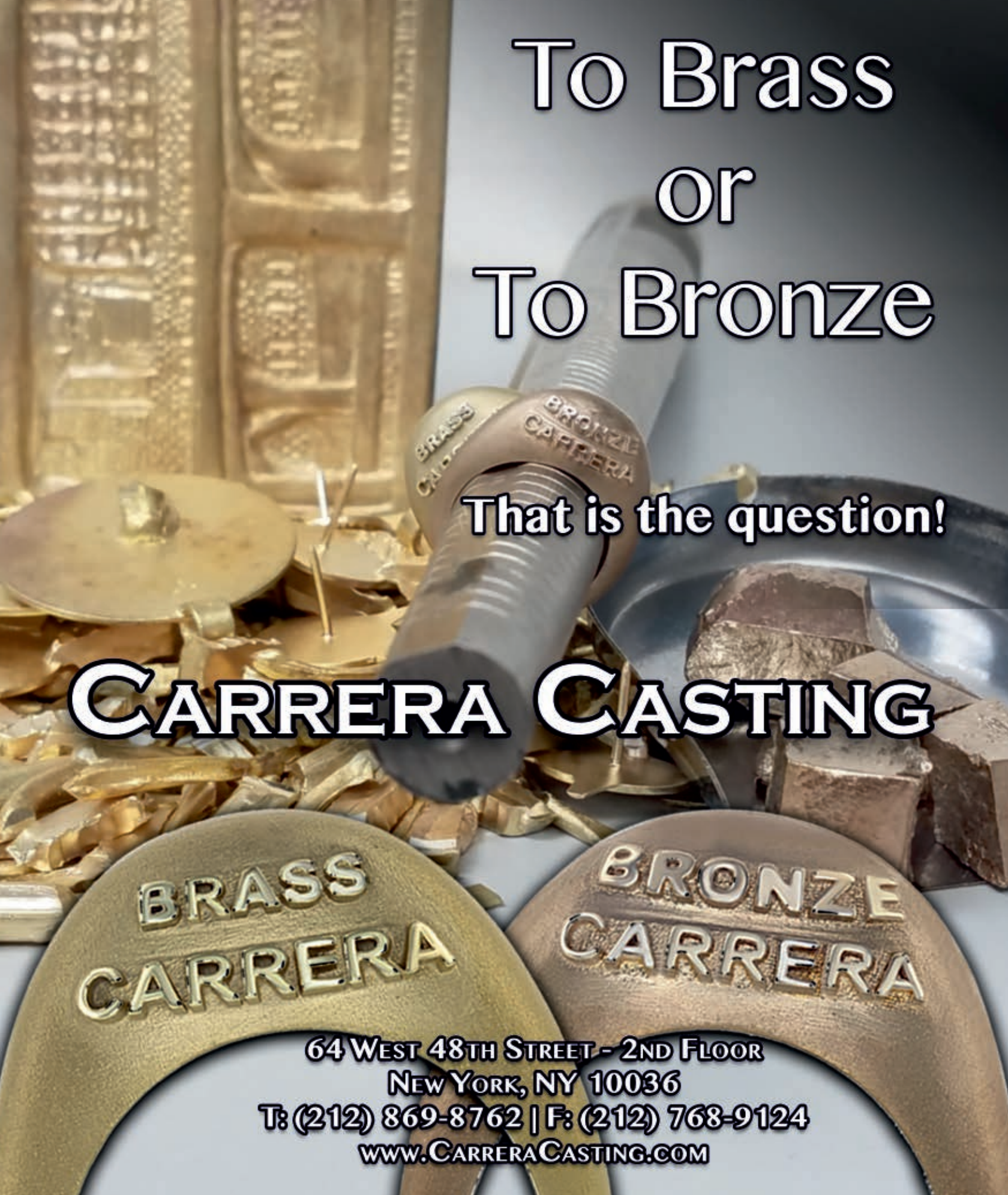
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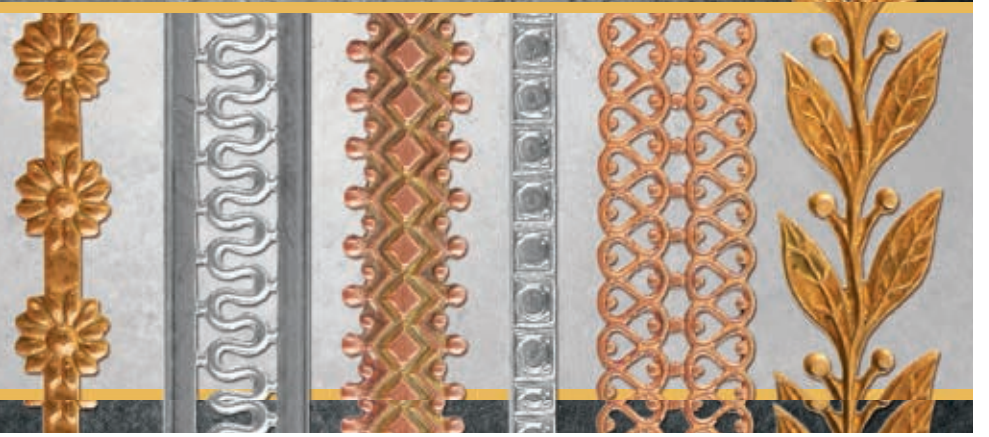

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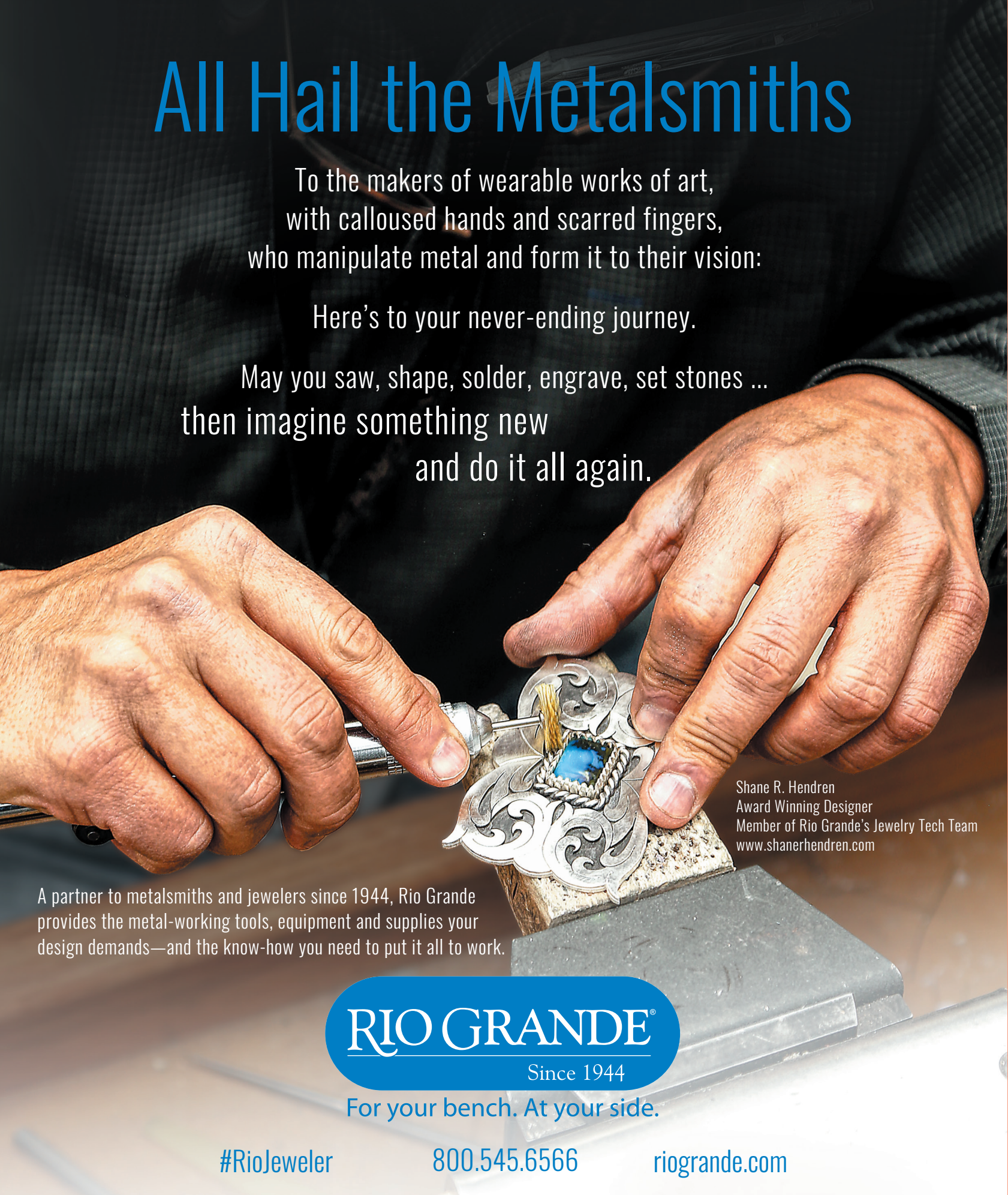

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